

The  
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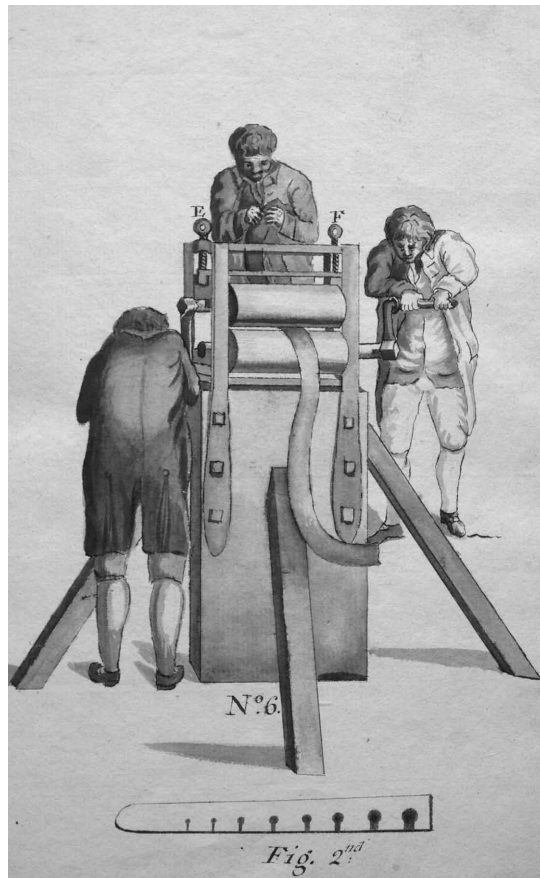
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**Submitting Material for Publication**

We encourage our readers to consider submitting material on early North American numismatics to *CNL* for publication. In general, this includes coins, tokens, paper money, and medals that were current before the U.S. Federal Mint began operations in 1793. However, there are certain pieces produced after the 1793 date that have traditionally been considered part of pre-Federal numismatics and should be included. We cover all aspects of study regarding the manufacture and use of these items. Our very knowledgeable and friendly staff will assist potential authors to finalize submissions by providing advice concerning the text and help with illustrations. Submissions in either electronic or hard copy format, should be sent to the editor via the e-mail address given above or through the ANS at their postal address. Electronic text submissions should be formatted in Word with separate grayscale images.



### Editorial

Every collector has heard the old mantra, "buy the book before the coin," and just about anyone who has been collecting for any period of time soon learns what excellent advice it is. Some, like your humble editor, end up accumulating far more books about coins in their personal libraries than coins in their safety deposit boxes.

It is amazing what treasures gather dust in personal and institutional libraries longing for the day that someone will find them and put them to good use. Recently, while working on an article for the first 2012 issue of the *ANS Magazine*, Elizabeth Hahn, the Society's Librarian, introduced me to a manuscript that I had never seen before: a remarkable scrapbook by Benjamin Betts, entitled *Rubbings of United States Colonial pieces: Admiral Vernon Medals, Siege and Necessity Pieces, United States tokens, etc.* The book contains rubbings of some 500 coins and medals, including several full pages dedicated entirely to state coppers. The quality of the rubbings is so high that it would not be surprising if this scrapbook could be used to trace coins in modern collections back to Betts in the second half of the nineteenth century. And yet, few of the specialists seem to know of this scrapbook.

The case of Samuel Thompson's *Essay on Coining* (1783) is somewhat different. The watercolor illustrations of coin production from this unique manuscript in the ANS Library have long been known to the early American numismatic community thanks to their frequent reproduction in such works as Don

Taxay's *The U.S. Mint and Coinage* (1966), Richard Doty's *Money of the World* (1978), Walter Breen's *Encyclopedia of Early United States Cents, 1793–1814* (2000), and Jim Spilman's four-part article, "An Overview of Early American Coinage Technology," which ran from April 1982 to July 1983 in *The Colonial Newsletter*. However, while the illustrations have become commonplace over time, Thompson's text has continued to remain obscure for the most part.

Thanks to Randy Clark, who took the time to sit down with the manuscript and transcribe it word for word, and to Elizabeth Hahn, who has provided new photographs of the original illustrations, the entirety of Thompson's *Essay* can now be consulted in the pages of this issue of *The Colonial Newsletter*.

In keeping with the recent trend, this issue also includes two new articles by Roger Moore and Jeff Rock dealing with the so-called "Boyish George" (formerly "Tilting Numerals") and "Banana Nose" counterfeit families, respectively. Both are excellent examples of how much information can be pulled out of a silent coin when one knows how to make it talk.

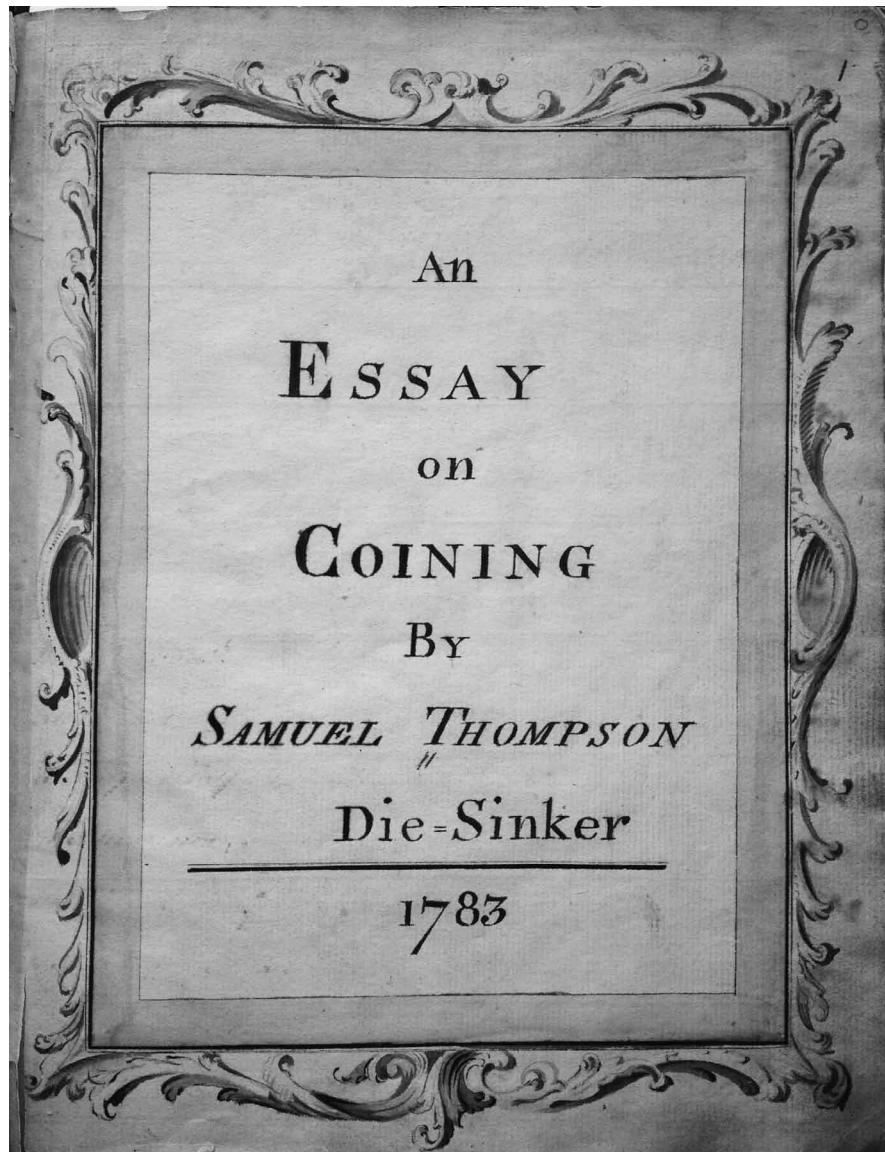
We also continue the series of plates describing and illustrating the ANS holdings of Connecticut coppers (Miller 6.3-G1 to 6.3-G.2), New Jersey coppers (Maris 27-j to 29-L), and Massachusetts half cents (5-A to 6-D and 1-A to 1-B). New to the series is the first plate dedicated to FUGIO coppers, covering Newman varieties 1-B to 8-B.

As the contents of *CNL*-148 range from an eighteenth-century Irish manuscript probably produced in support of an unknown coining proposal, to youthful and disfigured monarchs on counterfeit coppers, and to state and early federal U.S. copper coins, it is hoped that there will be something for everyone here. If not, the reader is invited to take a closer look at his personal library, or to break the institutional library card out of its slab, and embark upon a new quest for that long lost gem of information deserving of an article. Whether you find it among the bookshelves or in the trays, *The Colonial Newsletter* will be here waiting to present it to the early American numismatic community.

Oliver D. Hoover  
CNL@numismatics.org

*An Essay on Coining*  
by  
Samuel Thompson  
Die-Sinker  
1783

Transcribed by  
Randy Clark; San Jose, CA<sup>1</sup>



<sup>1</sup> The transcriber is grateful to Philip Mossman and Louis Jordan for their input. Illustrations photographed from the original manuscript courtesy of Elizabeth Hahn and the ANS Library. Occasional annotation by the editor.



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**Table of Gold Weight**

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24 blancs 1 peroit, 20 peroits 1 droit, 24 droits 1 mite, 20 mites 1 grain,  
24 grains 1 penny weight, 20 penny weight 1 ounce, 12 ounces 1 pound Troy

Note: 24 carats is 1 ounce Troy, a carat is divided into 24 grains, 1 carat grain is 5 Troy Grains.

---

The Master of the Mint has an office, wherein his clerk or deputy buys and exchanges the gold and delivers it to the assay-master\* to try if there is any alloy [alloy] in it, and how much, which he does in this manner: There is a paste made of bone ashes about the size of a halfpenny and a quarter of an inch thick dished, or hollowed, and is called a Taste [Test].<sup>2</sup> On this he lay a carat-weight of gold, that is scraped off a bar, and puts it into the muffle (**A**) made of wrought iron, which is put into the furnace, shuts the door until it is melted which he perceives through a hole in the door for that purpose.<sup>3</sup> When melted he sees it collect together in a little round ball, sparkling with a prodigious luster. Then he takes it out and leaves it to cool.

If the gold he receives is in pieces, he melts them in one. Each melting must be assayed separate. When cold he weighs it. If he finds it has not diminished in the weight, it is then what is called High Fine Gold. If it diminishes one twelfth, it is then at the standard, the same as the coin made in the Tower of London, which standard all wrought gold is touched at. That is, twenty two carats of High Fine gold and two carats of alloy [alloy], or copper. If he finds it diminished more than one twelfth, it is then called Coarse Gold and of value only according to the quantity of High Fine gold it contains. When the standard is four pounds the ounce (which is the general price of gold in Ireland) High Fine gold is worth four pounds seven shillings and three pence farthing.

In this operation the gold becomes fine, on account that the Taste sucks in the particles of alloy [alloy] or litharge<sup>4</sup> and what the Taste does not suck in, it spreads in a circle round the gold. But, this never happens in assaying, only in refining. When the gold is above the standard or finer, there is more alloy put to it. This alloy makes the gold harder and more fit for use. High Fine gold is very little harder than pewter.

When the gold is below the standard it is refined thus: There is a large Taste made, large according to the quantity of gold that is to be refined, in shape like (**B**). The gold is laid on the Taste and put into the furnace. When it is melted the gold of itself collects together in a heap in the middle of the Taste. The alloy or litharge covers it, which is blown off with the bellows at the top (this bellows is not used in assaying only in refining large quantities) whose pipe comes directly over the middle of the Taste and causes the alloy or litharge to become in a circle round the gold as at (**B**) and is collected together with a scraper and brought to the lip of the Taste. The dotted lines is a tube of iron in the wall whereon the lip of the Taste rests and conveys the litharge to a vessel fixed underneath for that purpose. When brought to the proper standard it is given by the Assay Master to the Moneyer to be coined.

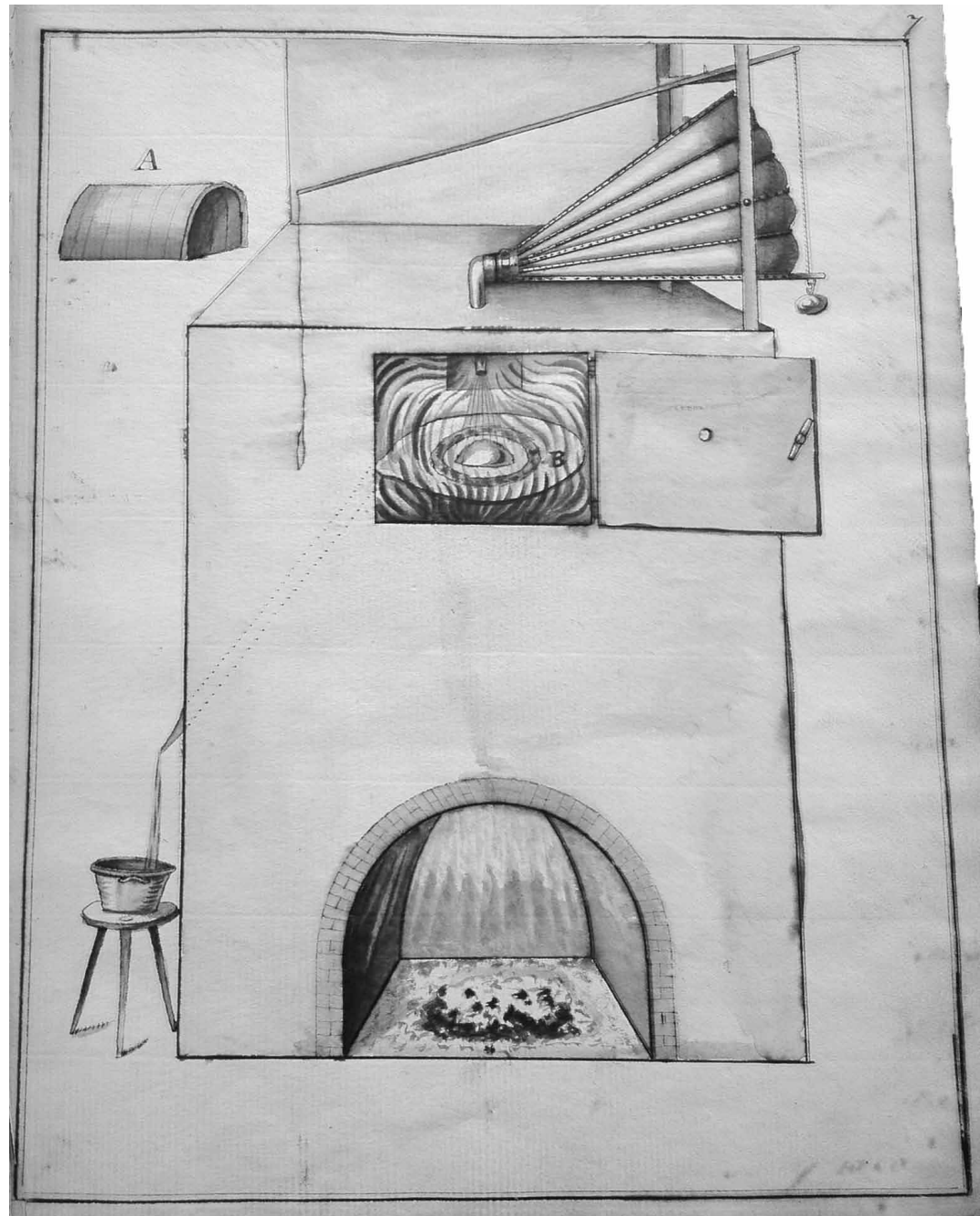
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\* The Assay-master is sworn into office to this effect, that he will to the utmost of his skill and abilities make just assays, and make a true and faithful report of the same.

<sup>2</sup> An old term for the cupel, a small porous vessel moulded from bone ashes (especially burned deer horns) and used to separate noble from base metals at high temperature.

<sup>3</sup> Following the arrangement of the original manuscript, all illustrations follow the text section that discusses them.

<sup>4</sup> A naturally occurring form of lead oxide. When melted it oxidizes almost all metals except for platinum, gold, silver, and mercury.



No. 2 is a furnace for melting the gold, when it comes from the Assay Master to be coined. This furnace has two funnels, one at (A), which the air passes through from (C), where there is a grate like Figure the First. The other is at (B), which carries off the fume from (A) when the cover (D) is off.

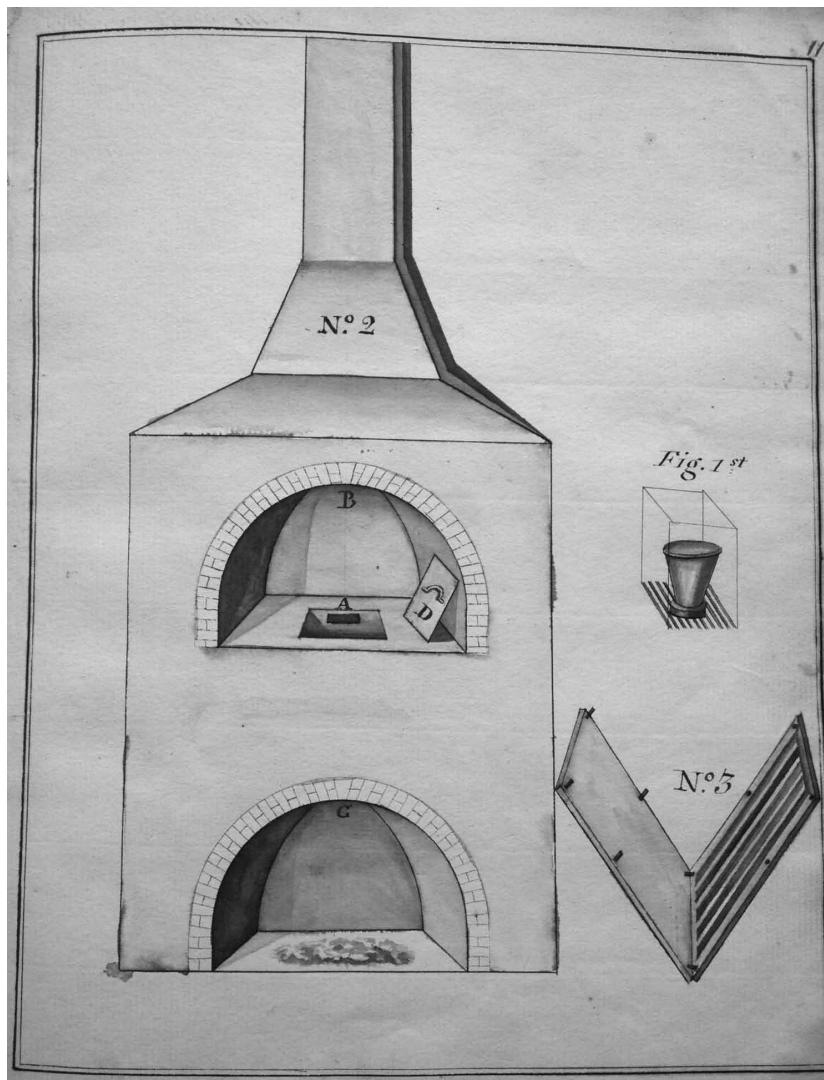
The gold when melted is poured into the ingot No. 3 made of cast iron which holds five bars, each twelve inches long and a quarter of an inch thick and something broader than a Guinea. In this operation the gold diminishes, on account of the particles of Quicksilver<sup>5</sup> it generally

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<sup>5</sup> Mercury.

contains which evaporates, and on account of the alloy (as all base metals are liable to dross<sup>6</sup> in the melting, so is the alloy) which is necessary to bring it to the standard. This waste causes the gold to become finer, but lessens it in the weight. If there is seven hundred ounces melted, which is what will be necessary to coin two thousand Guineas, allowing for the cuttings, there will be a waste on this, one ounce and a half.

This operation will take one man half a day. This calculation I have made of two thousand Guineas as I conceive that the quantity of gold necessary for that number will be as much as can be got weekly in Dublin.



As all metals is [sic] brittle when cast, it is necessary to neal [anneal] or soften them before they are worked. No. 4 is an oven, or furnace, for that use, that is made of cast iron. It softens the metal without danger of melting and keeps it clean. When nealed [annealed] it is necessary to dip the gold in a pickle made of aquafortis [aqua fortis] and water,<sup>7</sup> and must be wiped very

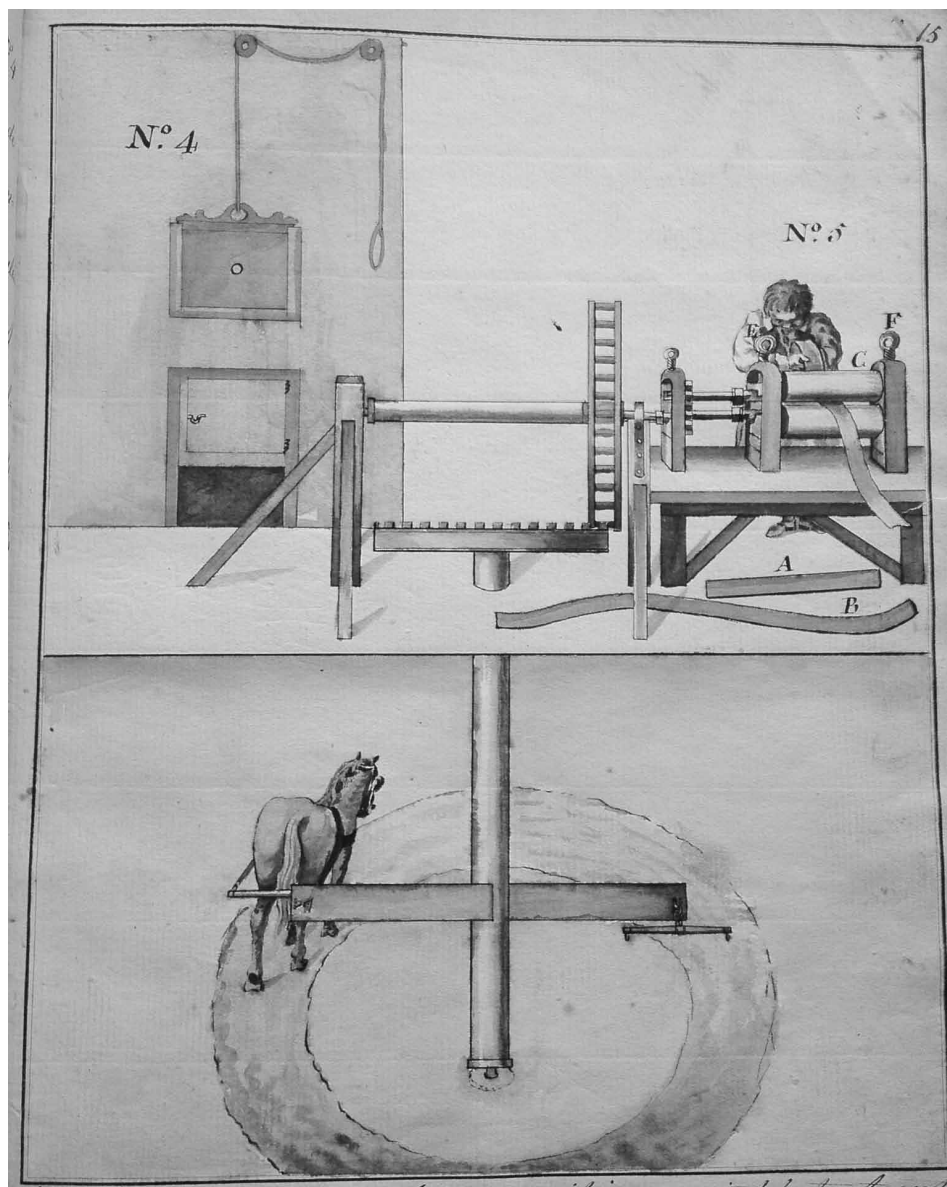
<sup>6</sup> The solid mass of impurities that floats on the top of molten metal.

<sup>7</sup> Pickling is a treatment used to remove oxides and other impurities from the surfaces of metals. It involves dipping the metal into an acid bath. Aqua fortis is the condensed gas produced from a mixture of



clean. It then is put between the rollers (C) which are made of cast iron. By turning the screws (E) and (F) causes the rollers to become wide, or close, and brings the gold to what thickness you please. It toughens the gold and causes it to become malleable.

This operation will take two men four hours. (A) is a piece of metal from the ingot. (B) is a piece after it is rolled, the rolls lengthens it but makes it very little wider. Every two or three times that it goes through the rolls it is necessary to Neal it or it will crack and as often put in the pickle.

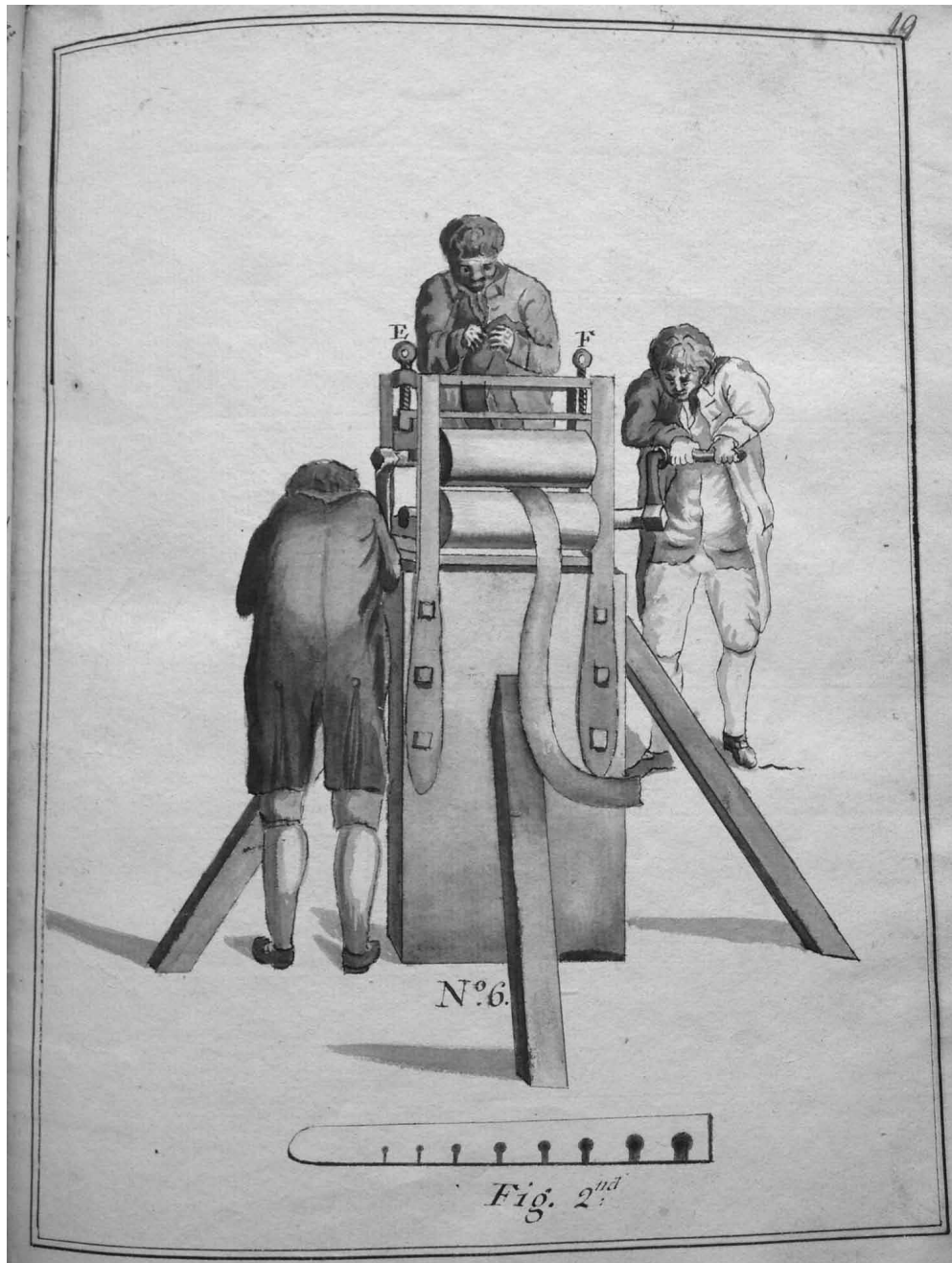


NB.<sup>8</sup> A water wheel is much better where it is convenient for to get a water source, it works with greater force & much cheaper as there will be no horse to maintain.

alum, vitriol, and saltpeter distilled by fire. When mixed with water it becomes a nitric acid solution.  
8 *Nota bene*, "Know well."

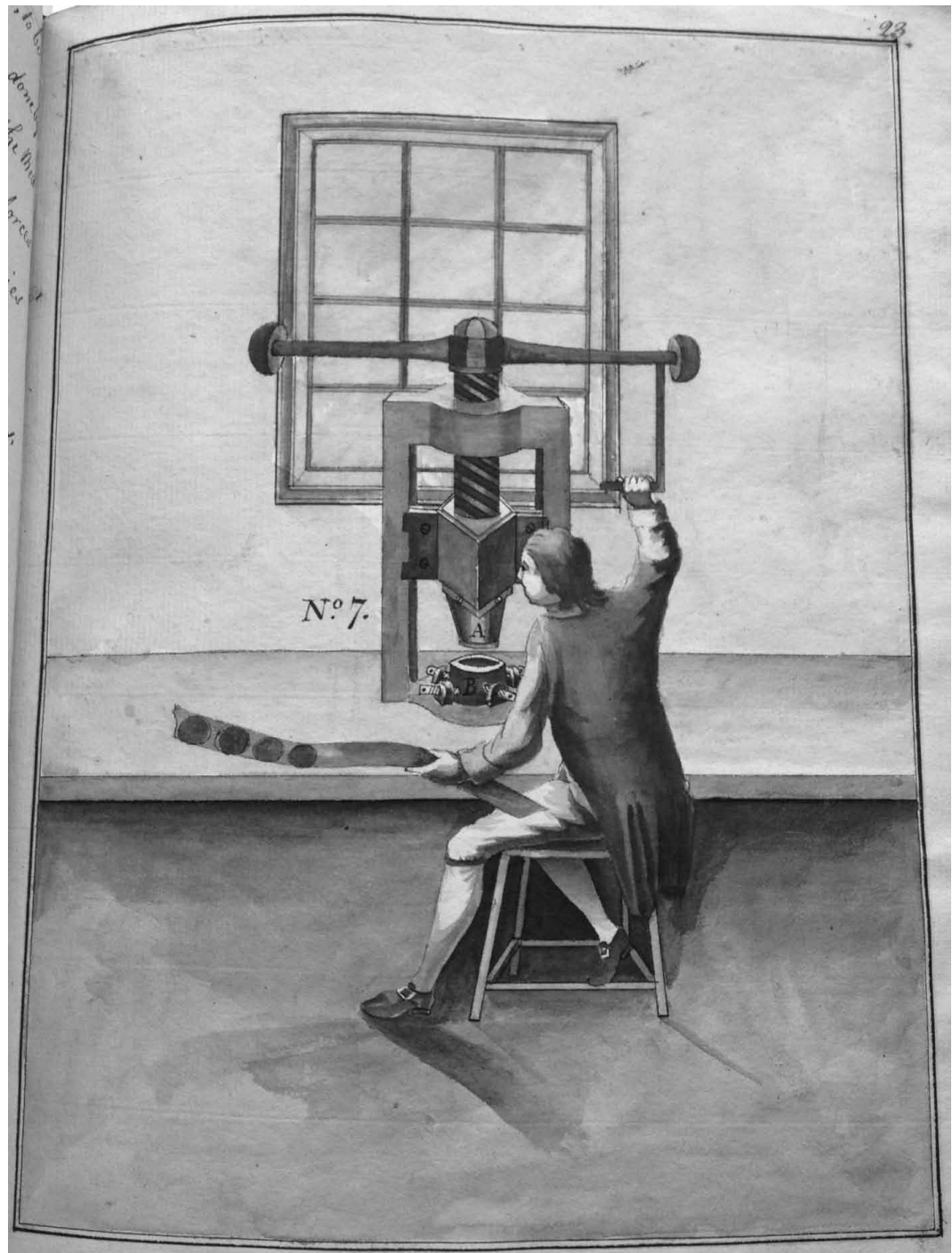
When it is brought down thin by the cast metal rollers the gold is then put through these rollers made of steel. Highly polished, they give the gold a smooth surface and a fine gloss. Great care is taken in this operation to bring the gold to a particular thickness, that a circle the size of a Guinea shall weigh about five penny weight, ten or eleven grains, to allow for filing, in bringing them to the exact weight, and this is done by a steel gauge like Figure the Second. It is necessary to neal the gold often to keep it from cracking and keep it particularly clean.

This operation will take three men two hours. The screws (E), (F) by turning them opens and closes the rollers at pleasure.



From the rollers it is brought to this press to be cut to the size, out of the lengths, which is done by putting the strip between the punch (A) and the bed (B). Then by turning the handle the large screw forces down the punch (A) into the bed (B) and carries with it whatever is between.

This operation will take two men two days, with two presses, to cut two thousand.





After they are cut, they are nealed and made exceedingly clean. They are brought to this Fly, or press,<sup>9</sup> to receive the impression from the dies.

To do two thousand will take two men one day and a half. Figure the Third is a die, the exact shape and size of those used in the Tower.



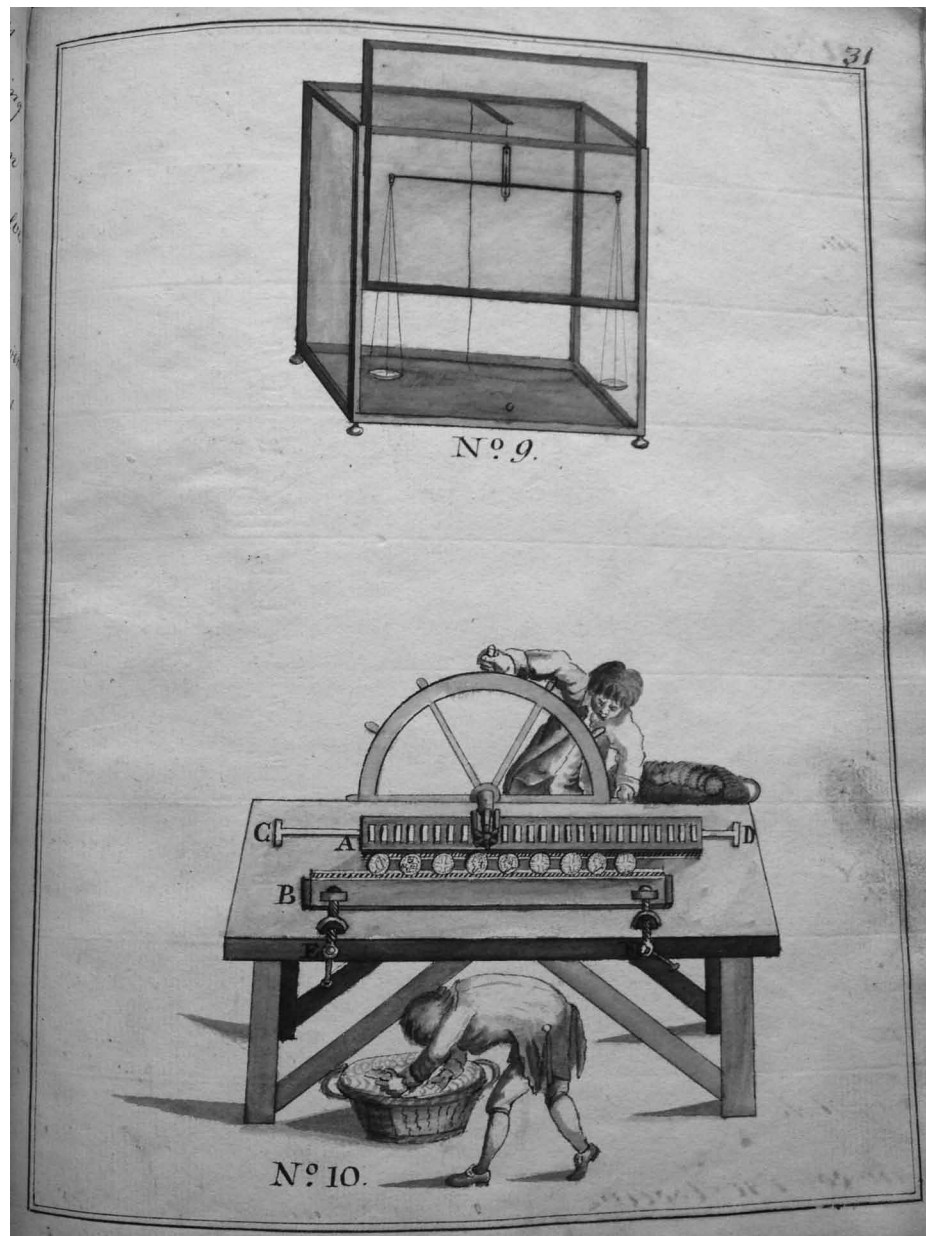
<sup>9</sup> A fly press is a type of manual screw press, so called because of the flywheel, or weight arm, that provides the driving force to the screw.



When the impression is struck on them, they are adjusted to the weight, if too heavy, by filing them round the edges. In this there is a waste on the filings in the melting them, of about twelve penny weight.

The scales are enclosed by a glass case to prevent the air from causing them to vibrate, that they may be more just to the weight. With two pair of scales, two men, in two days will adjust two thousand.

They are next milled on the edges. No.10 is a machine for that use. It also puts the letters on the edges of Crowns and half Crowns. By turning the wheel it moves (A) on a groove from (C) to (D), which turns the coin. (B), being pressed tight to the coin by the screws (E) and (F), causes the coin to receive the impression from the edges of (A) and (B). This operation will take two men one day.



The coin when milled is brought to the Assay Master, who takes a guinea out of the parcel and assays it. If according to the standard, gives a note of them to the master of the mint as fit for use. But if he finds them worse than the standard, they are melted down again and the loss falls upon the moneyer or coiner.

The moneyer takes care that the gold or silver he receives from the Assay Master is according to the standard and that it receives no adulteration while in his possession.

If we consider the coin delivered out for gold of equal weight and equal fineness, the loss then to government on one hundred thousand Guineas will be about two thousand pounds yearly, as appears by page 37 [in the original manuscript, *CNL* sequential page 3853]. But if there is two percent charged for coining it will stand thus:

One hundred thousand Guineas is	.....	£ 113,750
Two percent on that sum is	.....	£ 2,275

(Which will clear the expense of coining the gold. But as it is not possible that the silver coin can be alloyed sufficient to defray the expense of coining and so the gold will admit of an overplus. That overplus might go towards paying the expense of the silver)

And if we consider it bought in at four pound the ounce (which is what gold usually sells for in Ireland) it will stand thus:

The Guinea passes for	.....	£ 1:2:9
The Guinea weighs when coined		
five penny weight nine grains		
and a quarter, at four pound the		
ounce comes to	.....	£ 1:1:6 ½
Difference between the gold & the		
Guinea when coined	.....	£ 0:1:2 ½
Difference between the gold and one hundred		
thousand Guineas when coined	.....	£ 6041:13:4
Expenses of coining about	.....	£ 2000:0:0
In this case the gain yearly will be	.....	£ 4041:13:4

The price of gold in London was, July 11th, 1783

Gold in coin	.....	£ 4:1:9	
ditto in bars	.....	£ 3:18:0	per oz.

Continued so until September 12th 1783

Gold in coin	.....	£ 4:1:0	
ditto is bars	.....	£ 3:18:0	per oz

Continued so until September 16th, 1783

Gold in coin	.....	£ 3:19:6
ditto in bars	.....	£ 3:18:0 per oz

December 9th, 1783 the same.

An Estimate of the Expense of Labor for One Year, to coin one hundred thousand Guineas.

Waste on ditto at half a grain for each Guinea at two pence per grain or £ 4: per Ounce .....	£ 416:13:4	
Die sinker for dies necessary for one year .....	£ 300:0:0	
Assay Master .....	£ 200:0:0	
Two workman at £ 100 each .....	£ 200:0:0	\ 3 men
Porter .....	£ 30:0:0	/
Casual Expenses .....	£ 48:6:8	
	<b>£ 1200:0:0</b>	

Master of the mint's salary.....  
Rent .....

Total expense... £\_\_\_\_\_

An Estimate of the Tools Necessary for the Coinage.

No 1	A furnace for assaying, about .....	£ 30:0:0
No 2	A furnace for melting, about .....	£ 30:0:0
No 3	Two ingots for pouring the metal in .....	£ 2:0:0
No 4	An oven for nealing the metal .....	£ 20:0:0
No 5	A horsemill for flating [flattening] the metal .....	£ 100:0:0
No 6	A pair of steel rollers for polishings .....	£ 4:0:0
No 7	Two cutting presses at £ 10 each .....	£ 20:0:0
No 8	A Fly or large press, two of these at £ 20 each .....	£ 40:0:0
No 9	Two pair of scales at £ 2/10 each .....	£ 5:0:0
No 10	A machine for milling .....	£ 10:0:0
	Other trifling expenses, vices, files, hammers, etc .....	£ 39:0:0
		<b>£ 300:-:-</b>

An Estimate of the Time Necessary for the Coining of Two Thousand Guineas,

First operation melting takes .....	6 hours <sup>10</sup>
Second operation flating with metal rollers ...	4 hours
Third operation flating with steel rollers ...	2 hours
Fourth operation cutting to the size .....	2 days
Fifth operation making the impressions ...	1 day 6 hours
Sixth operation adjusting to the weight ...	2 days
Seventh operation milling the edges .....	1 day

**7 days 6 hours**

NB. Three men in six days, will be able to coin two thousand Guineas.

#### Table of Silver Weight

32 Grains of wheat .....	24 artificial grain
24 Grains .....	1 penny weight
20 dwt .....	1 ounce
12 oz .....	1 pound

The standard of the silver coined in the Tower of London is eleven ounces 2 penny weight of High Fine silver and 18 pennyweight of copper,<sup>11</sup> and the same that all wrought silver both here and in London are touched at. The standard silver is usually called Sterling Silver, on account of the first coin made in England having been struck with a star on it. Sterling silver in Dublin is usually from five and six pence, to five and ten pence, per ounce.

Price of silver in London 22nd July 1783 was

Pieces of Eight	s:d
Pillar large .....	5:8
ditto small .....	5:8
Mexico large .....	5:8
ditto new .....	5:6 <sub>2</sub> [sic]
Silver in bars .....	5:9 <sub>2</sub> [sic]

12th of September fell one penny in the ounce,  
 16th of September fell one penny more,  
 23rd of September fell one penny,  
 24th of October fell one half penny,  
 9th of December thus

Pieces of Eight	s:d
Pillar large .....	5:4
ditto small .....	5:4
Mexico large .....	5:4
ditto new .....	5:3
Silver in bars .....	5:5 ½ 6 [sic]

Note: The value of these are ascertained according to the quantity of high fine silver that is in them.

<sup>10</sup> Viz. Half of the twelve-hour work day.

<sup>11</sup> 11 oz. 2 dwt silver with 18 dwt copper is .925, or sterling, fineness.



### Weight of Silver When Coined

	<u>dw</u>	<u>gr</u>					
Sixpence weighs .....	1	: 22	at 5s/6d per oz	0:6 ¼	at 5s/10d .....	0:6 ¾	
Shilling .....	3	: 20	.....	1:0 ½	.....	1:1 ½	
Half Crown .....	9	: 14	.....	2:7 ½	.....	2:9 ½	
Crown .....	19	: 4	.....	5:3 ¼	.....	5:7	

Note they [sic] crowns and half crowns being worth more than they pass for causes them to be melted by the goldsmiths and jewelers.

The sixpences and shillings are the weight of those coined by Queen Ann in 1711, George the First 1723, George the Second, 1743 and 1745. The crowns and half crowns by Charles the Second in 1673.

The process of the silver coin is the same as that of the gold, only instead of putting it in aquafortis like the gold it must be put into allum [alum] water and boiled. Whenever it is nealed the aquafortis would corrode the silver.

The coining of sixpence, shillings, crowns & half crowns takes the same time as Guineas and, of course, one hundred thousand sixpence is as expensive to coin them as one hundred thousand Guineas. The difference is only in the waste, the gold being a greater loss than the silver.

The waste on two thousand sixpence or shillings will be about four ounces,

The waste on two thousand crowns or half crowns will be about six ounces,

The waste on one hundred thousand sixpences or shillings at a grain each valued at 5s10d per ounce is £ 60:15:1.

The waste on one hundred thousand crowns or half crowns at one grain & a half each at 5s10d per ounce is £ 91:2:72.

### Table of Copper Weight

16 Drams .....	1 ounce
16 Ounces .....	1 pound
28 pounds .....	1 Quarter of Hundred

### Weight of Copper Coin

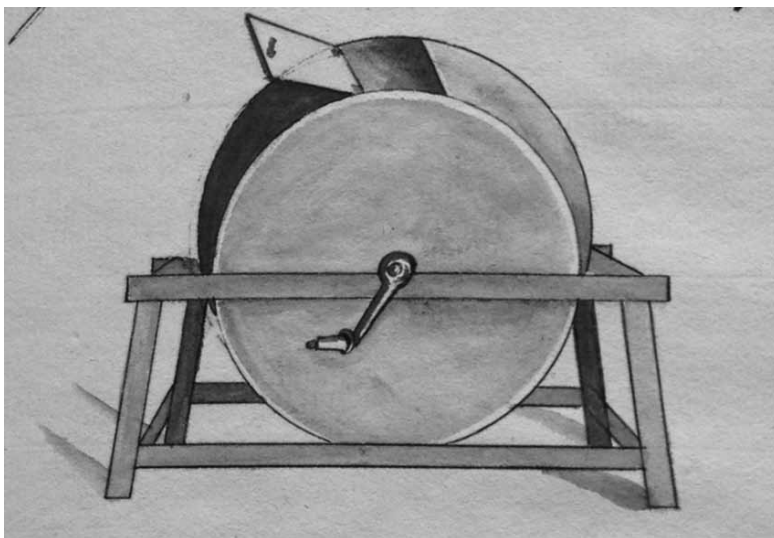
A half penny weighs .....	5 ¼ drams
A farthing weighs .....	2 5/8 drams

### Price of Copper (1s2d per pound)

One pound of copper will make forty eight half pence or ninety six farthings.

NB. Tis said that copper can be got from the county of Wicklow for 9d per lb with some allay in it, but divesting it of this allay it will not come to more than 10d per lb. This copper has been assayed by competent judges & they say it far exceeds the copper imported.

The copper being bought in sheets from three to four feet square and double the thickness of half penny, are cut into strips something broader than a halfpenny. They are nealed and put into a pickle made of salt and water to clean it. It then is brought to the steel rollers to give it a gloss and bring it to the exact thickness, then to the cutting press No 7 to cut them to the size. They are nealed again and put into pickle. They are then put into this wheel<sup>12</sup> with the cuttings of leather to make them very clean.



The door is shut and the wheel kept turning until they become very bright and fit for the dies. Then they are brought to the press No 8 to receive the impression which finishes them, as they are neither weighed nor milled on the edges. The cuttings are melted and cast into ingots, like the gold, and so made use of.

Three men in six days can make four thousand half pence or farthings.

Four Thousand halfpence is .....	£ 8: 6:8
83 ½ pounds of copper makes 4000, at 1s2d per lb is .....	£ 4:17:5
	£ 3: 9:3
3 lb waste at 1s2d per lb .....	£ 0: 3:6
Difference between the value of the copper .....	£ 3: 5:9
and the halfpence when coined	

Formerly all coin were struck with a machine of this kind, but the Fly No. 8 being found more correct in the stroke, this other machine was laid aside. But they have brought this machine to such perfection that I think it would be sufficiently correct for coining of copper. The advantage this machine has over the Fly No 8 is it requires but one man to work it, therefore half the expense of labor is saved by it. Also the stroke is much quicker and one man can do double with this machine, that the two men can do with the Fly. I have seen twenty impressions taken off with this machine, in a minute while looking at my watch, which is more than possible can be done with a Fly. But this great exhibition would be wrong to make a calculation on as no man possible could continue to work at this rate for any length of time. This machine costs about twenty Guineas.

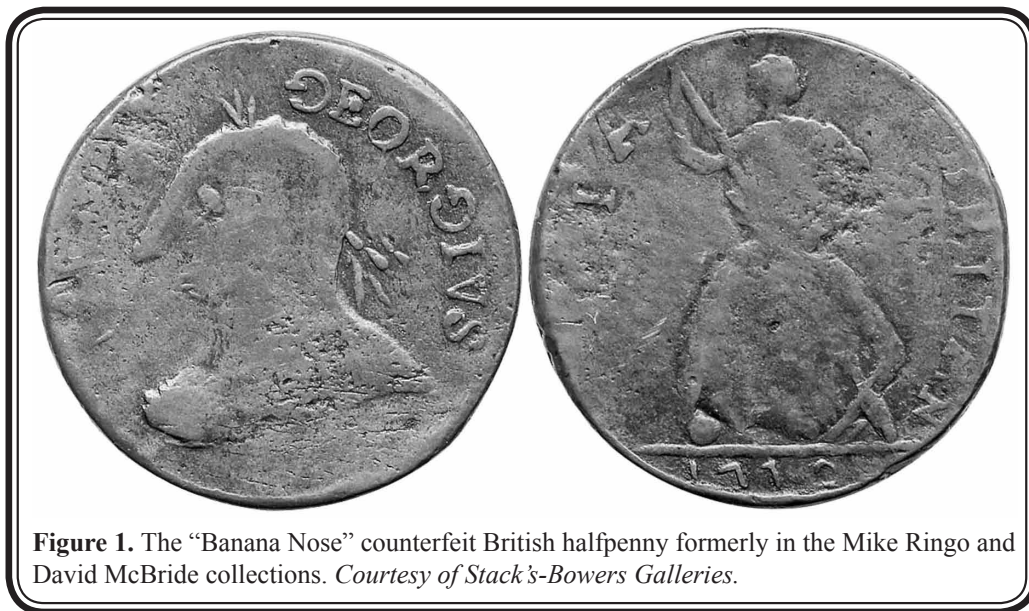
<sup>12</sup> Cylinder.

**The Newest—and Rarest—Counterfeit Halfpence Family:  
The “Banana Nose” Coppers**

by

Jeff Rock; San Diego, CA

The legendary rarity in the vast series of counterfeit British halfpence is, without question, the “Banana Nose” variety, which last appeared for sale in the first section of selections from the collection of the late Mike Ringo in January 2008, where it justifiably received a full page description, enlarged photographs and realized a record price for a counterfeit British halfpenny of a non-Atlee/Machin’s Mills type.<sup>1</sup> The coin had been off the market for nearly two decades in Ringo’s collection, and the price realized—roughly fifteen times what was originally paid for it at auction in 1990—was, at the same time, a new record for a counterfeit British halfpenny but quite reasonable for a piece of such rarity and crude charm.



**Figure 1.** The “Banana Nose” counterfeit British halfpenny formerly in the Mike Ringo and David McBride collections. *Courtesy of Stack’s-Bowers Galleries.*

In describing the coin (now in the Sydney Martin collection), catalogueur John Kraljevich stated:

The Banana Nose is the King of Counterfeit Halfpence. It is unique. It is famous. It is crude. It pleases everyone who sees it. It has been studied by everyone from Richard Picker to Michael Hodder and was published in *The Colonial Newsletter* in 1980, when even Machin’s Mills pieces were considered exotic and obscure.<sup>2</sup>

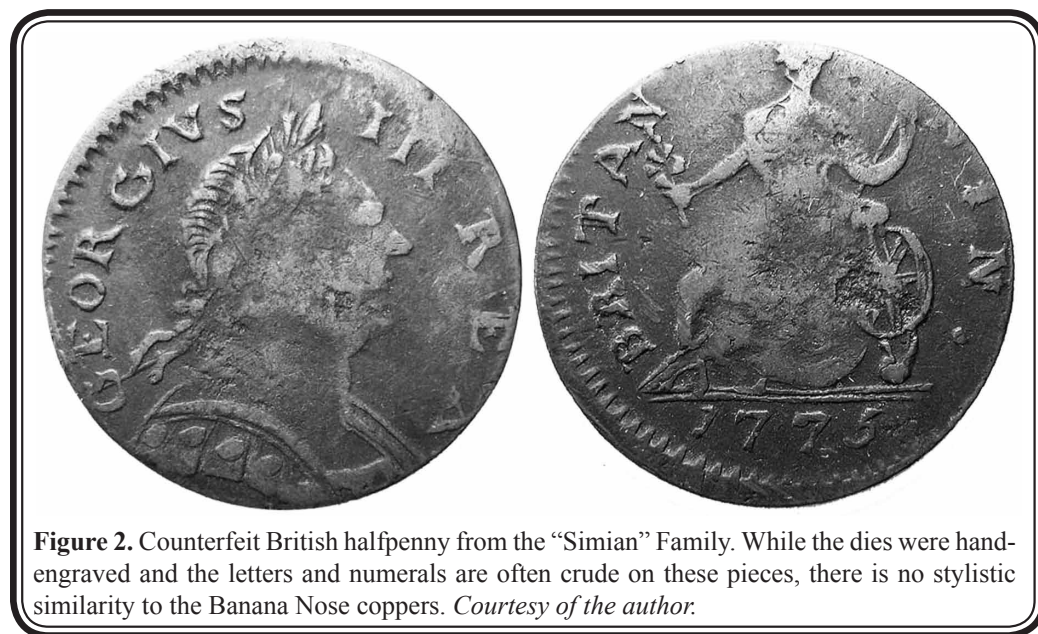
The King is not about to be dethroned anytime soon—but, to continue the metaphor, let’s say there is now a co-regent sharing the title. In terms that collectors of the contemporary counterfeit series would know, what was once an “orphan” (a variety that has no links to anything else) is now part of a “Family” (here linked by die, stylistic, and planchet similarities). The “Banana Nose” fulfils the bare minimum requirements for identification as a Family—there are two known varieties and there is only a single example of each. These factors make the “Banana Nose” not only the newest, but also the rarest Family of counterfeit British halfpence.

<sup>1</sup>Stack’s *Americana Sale* (15 January 2008), lot 5872.

<sup>2</sup> *Ibid.*

The first "Banana Nose" was discovered in 1978 by David McBride and published by him in *The Colonial Newsletter*.<sup>3</sup> He suggested that the coin was either the work of a very inexperienced engraver or something meant to be satirical in nature—the large nose, bald head, lack of armor detailing, and the "backwards" Britannia perhaps some sort of insult directed at the British. This kind of historical myth-making was rampant in the 1970s and 1980s, and many authors invented good stories to go with their coins—but with no evidence to support the speculation.

This was also the era that the general feeling of collectors—at least those in this country—was that anything that was crude was automatically American-made. It was thought that British counterfeiters had more skill as well as the necessary equipment to turn out a decent product, and that nothing too amateurish would have been accepted in that country (and if something crude had been made there, it must have been exported to Ireland or to America, where the illiterate masses would accept anything they could get in trade). This view was quickly found to be inaccurate – the vast majority of counterfeits of this period were made in England and circulated there and Ireland. Many did make their way across the Atlantic in commerce, as would be expected, especially if they were able to pass here at a higher value than they could at home. That was true in the late eighteenth century, when counterfeits were being decried in the British press and some merchants would periodically refuse them in trade, and also true in the last decade when American collectors were paying more for them than British collectors were, and these items once again reached American shores!



There are many types of crude British-made counterfeits. One of the most popular groups of these is the so-called "Simian" Family—an amazingly large assemblage of issues of George III, George II, and even an extremely rare William III piece. Both British and Irish types are involved, as well as halfpenny and farthing denominations.<sup>4</sup> This Family is also full of numerous mules and errors. "Simian" dies, like those of the "Banana Nose," were hand-engraved and crude, but the struck coins are on thin, lightweight planchets that show no sort of stylistic similarity to the Banana Nose piece illustrated above. While many collectors of the 1980s and early 1990s optimistically described their "Simian" coins as "American" on their envelopes, simply because the coins were so crude, it soon became clear that the vast majority of specimens of

<sup>3</sup> D. McBride, "Banana Nose Satirical Halfpenny," *CNL* 57 (March 1980), p. 705.

<sup>4</sup> The farthing is only known for British issues.



this type were coming out of England, not being found in America.

The "Banana Nose" made its first auction appearance a dozen years after its discovery, in the November 1990 sale of the Chris Schenkel collection by Bowers and Merena.<sup>5</sup> The coin was thoroughly described by Michael Hodder in what remains one of the best descriptions ever of any counterfeit halfpenny. Recognizing the importance of the piece, it was given a full page of text and a good photograph. The battle for the coin was between the two most serious collectors of counterfeits at the time, with Ringo emerging the victor after it crossed the four-figure threshold—a number unthinkable for a counterfeit at the time, since decent grade pieces were still available for just a few dollars apiece in dealer's junk boxes.

In his description of the original specimen, Hodder notes:

Over the years, the consignor of this piece has corresponded with other individuals regarding it. Richard Picker is said to have suggested that this piece resembled the George Washington Ugly Head copper, but believed the letters were different. Ian Carradice of the British Museum believed that it imitated a George III halfpenny, was unsure as to whether it was a British or American product, but stated specifically that there were no records of another such piece in the British Museum files. Warren Baker believed that it shared some characteristics of the Blacksmith Tokens, specifically Wood 34 & 35, but was, in his opinion, an earlier product than those. Baker was firm in his conviction that this was of North American manufacture.

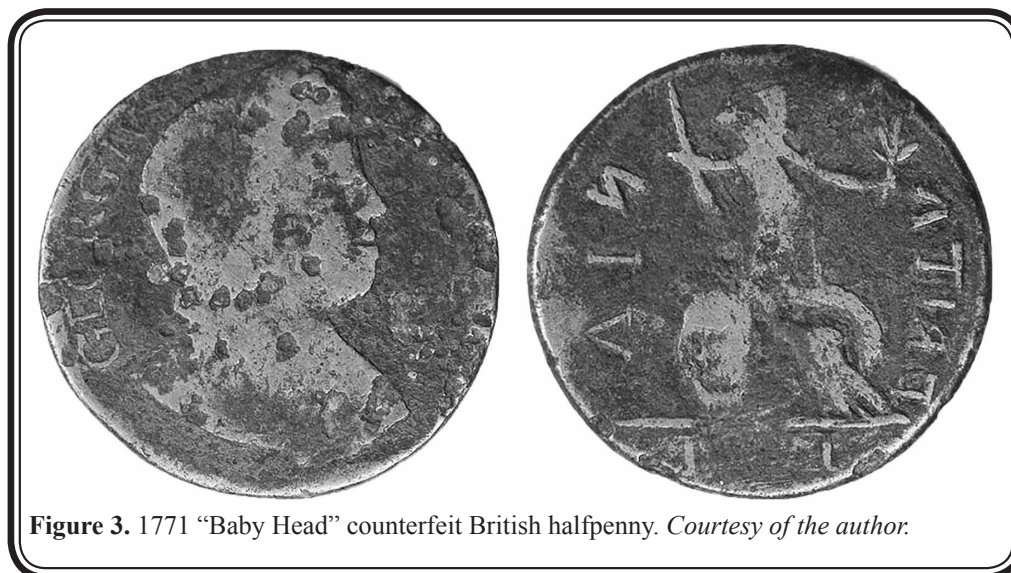
It is the present writer's opinion that this item is the 'saved remnant' of a low-mintage circulating counterfeit struck in the Northern Colonies (i.e. north of the Delaware River) prior to the Coppers Panic of 1789, probably shortly before. It bears no similarity, whatsoever, to contemporary British 'Evasion' halfpennies, nor, for that matter, to their counterfeited counterparts.<sup>6</sup>

In that same description Hodder made the first comparison of the "Banana Nose" with the 1771 "Baby Head" coppers (an example of which had appeared just a few months earlier in another Bowers and Merena sale),<sup>7</sup> a variety that is strongly considered to be an American-made product. However, crudeness alone is not a good enough reason to suggest that something was from the same maker or mint (i.e., if one were to ask a room full of preschool children to draw these designs, all of them would probably be pretty crude in appearance, but all would come from different hands). One could be a little more certain if the letters showed distinct characteristic similarities (i.e., if the Gs on the Baby Head were upside down and backwards, or if the same odd style of R was used), since someone engraving a letter into a die would tend to cut the letter the same way that he would write it by hand, thereby giving it some consistency in appearance. The "Baby Head" variety (Fig. 3, below) is similar to the "Banana Nose" in general terms—both feature reversed elements. On the "Baby Head" the figure faces the wrong way, the positions of BRITAN and NIA are reversed, and the Ns are backwards. Aside from their crudeness, however, the lettering of the "Baby Head" is stylistically different from that of the "Banana Nose." The entire appearance of the seated figure on the reverse and the bust on the obverse are very different on the two varieties. All of this indicates that the dies for the "Baby Head" and "Banana Nose" were not engraved by the same hand.

<sup>5</sup> Bowers and Merena, *Chris Schenkel Collection Sale* (12 November 1990), lot 5369.

<sup>6</sup> *Ibid.*

<sup>7</sup> Bowers and Merena, *Robert W. Rusbar Collection Sale* (September 1990), lot 1739.



**Figure 3.** 1771 "Baby Head" counterfeit British halfpenny. *Courtesy of the author.*

The "Baby Head" counterfeits are discussed in detail in Byron Weston's masterful *CNL* article.<sup>8</sup> There he illustrates the eight known specimens (a ninth has been discovered recently) and makes a very plausible case for their production in New York in or near the year dated by a blacksmith in the British Army—something that is actually noted in the historical record.

There are other counterfeits known that have similar reversed devices and legends, which do not display this kind of crude engraving work found on the "Banana Nose" and "Baby Head" counterfeits. The most famous example is a 1771 piece that has the "backwards" problem on both obverse and reverse dies – and has some of the letters placed into the die in such a way that they are reversed and/or upside down from their neighboring letters! This coin is known as Peck "Coin ZZ," and was first illustrated in C. Wilson Peck's *English Copper, Tin, and Bronze coins in the British Museum*.<sup>9</sup> Peck illustrated only a few different types of counterfeits on his plates in order to present the full spectrum of quality. The illustrated pieces range from very well-made and deceptive to very crude. While there are stylistic similarities in the reversed portions of "Coin ZZ" and both the "Banana Nose" and "Baby Head" pieces, "Coin ZZ" is of much better quality and uses many letter punches. It is worth noting that the I punch was used not only for that letter but also for the 1s in the date, as well as for the leg of the R, which had the rest of the letter added by hand. The I punch was probably used for the E as well. The V of GEORGIVS was originally cut in one way and then repunched upside down—indicating that the engraver was somewhat uncertain about the orientation of letters in the die for them to be read properly on a struck coin (he failed on many counts just in these two dies). The Gs appear slightly different, and may have been cut by an O punch pressed into the die at an angle so as not to engrave much of the right curve. Alternatively, the full O might have been cut, but then the right curve was ground away in the die. For such a crudely engraved pair of dies, the planchets are of surprisingly good quality. The known examples of "Coin ZZ" are well struck, which suggests they were produced at a mint that had an actual coin press, rather than just someone swinging a heavy hammer. Also, somewhat surprising is the generally high grades of the 15–20 or so known specimens. Most are in the EF range, and only one example has been seen in a heavily worn state. Whether this indicates that the variety was not accepted in circulation because it was so crude, or whether it was saved for some reason is unknown.

<sup>8</sup> B. Weston, "A Survey and Analysis of the 1771 Baby Head Counterfeit Halfpenny," *CNL* 136 (April 2008), pp. 3225–3234.

<sup>9</sup> C. W. Peck, *English Copper, Tin, and Bronze Coins in the British Museum* (London, 1960), pp. 234 and 646, pl. 50..



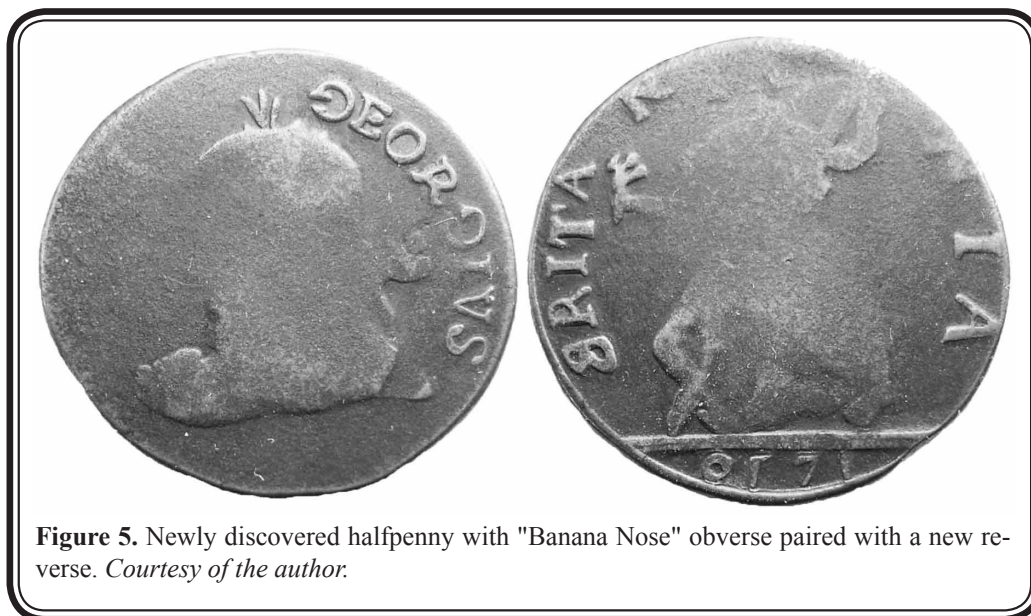
**Figure 4.** Peck "Coin ZZ" variety. Shown as struck (above) and digitally reversed (below). The reversed image clearly shows that the error was not simply cutting the dies completely backwards. Even with legends in their correct places there would have been some letters backwards and upside down. This error is also found in the "Banana Nose" varieties.

*Courtesy of Roger A. Moore*

In order to illustrate how the "Coin ZZ" variety would have looked if everything had been reversed in the dies we here show the same coin with the images flipped (Fig. 4). While some of the errors would be corrected, others would become more prominent—an expensive lesson to learn considering the cost of die steel and the labor required to cut and harden a die.

It is suggestive to note here that ALL of the "Baby Head" and "Banana Nose" counterfeits have been found in America and were completely unknown to British collectors. For the "Coin ZZ" variety, the opposite is true—ALL known specimens originally came from British sources (though most are now in American collections), and the variety was known to British collectors as well as to the British Museum and various authors.

As mentioned above, another example of the "Banana Nose" obverse has recently been discovered by this writer. The new piece is especially notable as it pairs the same obverse as



**Figure 5.** Newly discovered halfpenny with "Banana Nose" obverse paired with a new reverse. *Courtesy of the author.*

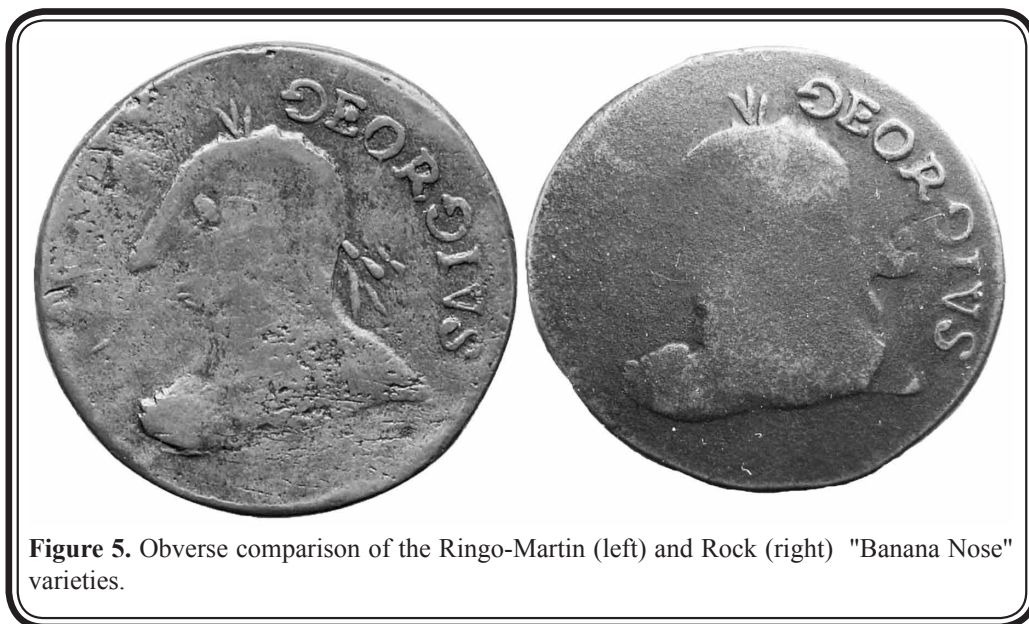
the discovery "Banana Nose" piece with a new reverse that is just as crude (albeit in different ways) than the original specimen. All "Banana Nose" dies—the single obverse and two reverses—were cut completely by hand, without the use of any letter, date or device punches. In the description of the discovery specimen, Hodder originally thought that the Gs and perhaps the O were made from punches. However, it seems more likely that those letters were also hand-engraved. It is hard to imagine a die-engraver owning only one or two letter-punches, one of which was completely useless since it produced a letter that was both upside down and backwards!

The obverse die has a bust facing to the left, which would be the norm for a George II issue, but the legend that is visible is placed in the wrong position. GEORGIVS, which should be at the viewer's left side of the coin, is here on the right, and both of the Gs used in the legend are backwards and upside down to boot. The placement of GEORGIVS suggests that the die-engraver was inexperienced—that is, he did not take into account that the finished die would need the image and legend cut in reverse so that when a coin was struck the devices and legends would appear correctly. Whoever engraved this obverse seems to have hedged their bets a bit. They must have realized that the letters needed to be cut in reverse, since the E, O, R, I, V and S of the legend are all in their correct formation on the struck coin. Of course, those letters are pretty easy to cut in backwards since they are mostly either letters that would be cut the same both ways (O, I, V) or composed mostly of straight lines (E and most of the R). Only the S required some extra thought before engraving. It is perhaps no surprise that there are several known varieties of counterfeit British halfpence that have the S as the only reversed letter in the legend.

The placement of the legend in relation to the bust suggests that a George III image was intended. In this case, the engraver was probably trying to produce a right-facing bust, but failed and ended up with a left-facing bust instead.

The original specimen in the Ringo collection showed no legend at all at the viewer's left side of the coin, which should have had III (or II) REX there, given the orientation of the rest of the legend. It was originally suspected that there was no legend in the die at that position. The new specimen shows a hint of the legend in that area, which looks like an ordinal (I), or, less likely,



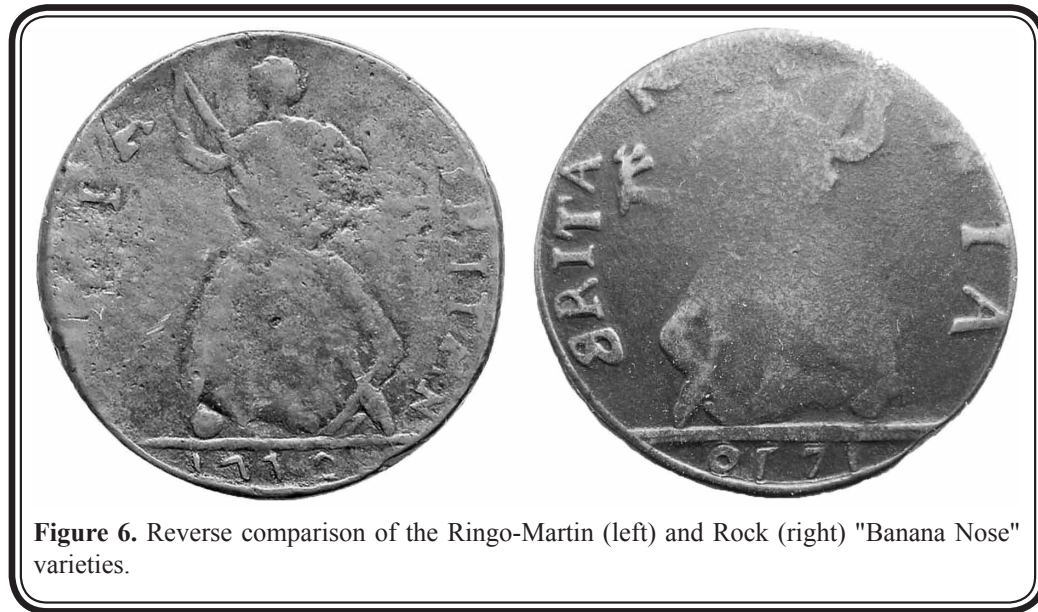


**Figure 5.** Obverse comparison of the Ringo-Martin (left) and Rock (right) "Banana Nose" varieties.

the upright of an R. There is clear evidence of striking weakness at the viewer's left on both known specimens, which suggests that the missing legend there is due more to misaligned dies or to problems with striking pressure. The new specimen is in a later die state than the discovery coin, showing die failure before the face, as well as some light breaks and swelling behind the head where the discovery coin shows a crude representation of ribbons. It was originally thought that this was overstruck (or possibly slightly double struck), but a closer examination suggests that it is die failure.

The reverse of the Ringo-Martin specimen shows the same odd characteristics of the obverse. The central figure is facing the wrong direction (supporting the idea that the same mistake was made with the obverse die figure), here facing to the right instead of the left—something that never occurs on regal halfpence of George II and George III. The legend is also reversed in location, with BRITAN on the viewer's right instead of the left, and NIA on the left instead of the right. However, the letters were all correctly engraved into the die, as all read properly on the struck coin. This suggests that the engraver had mastered the idea of cutting letters in reverse (the obverse G was more difficult than the other letters), but was unclear about cutting the devices in reverse as well. The date is in the correct place, but the digits are extremely crude. The first digit is very tiny, the second leans over at a bizarre angle, the third—presumably a 7 like the digit before it—looks nothing like the preceding digit. The final digit is uncertain, but suggests both 0 and 2. When originally discovered it was described as a 1770 or 1772 issue, with both the discoverer and Ringo preferring 1772.

The reverse on the Rock specimen is similarly crude but altogether different. Here the seated figure faces the viewer's left as expected. Presumably the engraver realized his engraving error after cutting the other reverse die first (the later state of the obverse die on this one shows that the Rock "Banana Nose" variety was struck after the Ringo-Martin variety). Both BRITAN and NIA are in their appropriate locations, although there is a very large gap between the A and N of BRITAN—a feature that is shared with the 1771 "Baby Head" illustrated in figure 3, and which probably represents a spacing error. Evidently the die-cutter engraved the device first and when he added the legend he lacked sufficient space to place the N next to the A without it hitting the branch. To solve this problem, the engraver simply moved the last letter a little further away. While the engraver managed to get this seated figure facing the right way and



**Figure 6.** Reverse comparison of the Ringo-Martin (left) and Rock (right) "Banana Nose" varieties.

the legends on the correct sides, he seems to have forgotten the lessons of the letters since here the B of BRITAN is reversed, while all the other letters are correct in formation. The date here adds to the overall sense of confusion – it is backwards, reading 0771, with the first 7 cut in backwards and stylistically dissimilar to the same digit that follows (as was the case with the two 7s on the reverse of the Ringo-Martin coin). Since the Rock specimen clearly shows the date to be 1770, albeit reversed as noted, it is probable that the Ringo-Martin coin is also dated 1770 and not 1772.

Syd Martin graciously allowed the Ringo example to be physically compared with the new variety. Both pieces are similar in style and fabric. They are struck on distinctly thick planchet stock that more closely resembles the texture of the 1771 "Baby Head" counterfeit planchets than anything else that has been seen. The planchets of both the "Banana Nose" and "Baby Head" counterfeits are radically different from the very thin planchets used on crude British-made counterfeits like the "Simian" issues. Whether the planchet stock is reasonable evidence for positing American manufacture is anyone's guess. However, as we have mentioned, both known examples of the "Banana Nose" were found in America, as were all eight known examples of the "Baby Head." Neither of these types have not been recorded in the (scant) British literature on counterfeits, and the fact that they are absent from major British collections of such material (i.e., the British Museum, the Cokayne, and the Cobwright/Judd collections) is telling.

The Ringo-Martin discovery coin was weighed at 140.6 grains when first offered in the Schenkel sale and at 139.0 grains in the Ringo sale. The latter figure probably correct given the increased accuracy of digital scales today compared to past models; it measured 27.8mm at its largest axis, and was on a thick planchet with rounded edges. The new Rock coin weighs 138.5 grains and measures 28.0mm at its largest axis, and also displays rounded edges. When placed on top of each other and viewed from the edge, both appeared to be the same thickness and cut from a strip in the same fashion. The Ringo-Martin coin is lighter in color, with light planchet striations and pits that were on the original planchet, while the Rock specimen is a bit darker, without the striae, but with some light surface roughness.

**"Boyish George":  
A Family of Counterfeit Halfpence**

by  
**Roger A. Moore, M.D.; Moorestown, NJ**

### Introduction

Based on the ground-breaking work of William Anton and Bruce Kesse in establishing the diversity of 1700s British and Irish counterfeit halfpence,<sup>1</sup> followed by the sub-grouping of many of these coins into Families by Clem Schettino and Byron Weston,<sup>2</sup> active work on counterfeit Families has yielded some interesting discoveries.<sup>3</sup> This work has been greatly aided by the formation of an internet discussion group, known as the Non-Regal Research Group, in which members share images and information about their coins.<sup>4</sup> The focus of this paper is on the Family called the "Boyish George." The name "Boyish George" was selected to describe the Family because of the easily identifiable and consistent depiction of King George III on the obverse as a young man with an upturned nose. Unlike other Families studied (i.e., the "Lanky Letters" and "Swollen Jowls"), there are no obvious style mules (coins produced using dies from two counterfeit Families) to connect the "Boyish Georges" to other Families.

No coins from the "Boyish George" Family were included in Anton and Kesse's *Forgotten Coins of the North American Colonies*, despite the fact that the coins are fairly common and examples readily obtainable at reasonable prices. The Family was originally described by Schettino and Weston as the "Tilting Ordinal" Family because of the frequent unusual tilting of the Roman numeral III in the legend. However, as study of the Family progressed, it became clear that not all coins in the Family feature the tilting ordinals, and "tilting between the individual I's [sic] varied from one variety to another."<sup>5</sup> Therefore, the other attribute common to the coins—the boyish profile of the royal portrait—was settled upon as the best feature with which to designate the Family. When first studied by Schettino and Weston in 2002, the Family included only 17 varieties. Of these 15 were dated 1773 and two were dated 1774. The size of the Family has expanded dramatically since this initial evaluation.

### 1773 "Boyish Georges"

The most common date found on members of the "Boyish George" Family is 1773. However, a close study of this date grouping shows some striking differences that allow the 1773 varieties to be subdivided further into two major groupings—the "Short Stubby" (SS) ordinal sub-group and the "Tall Thin" (TT) ordinal sub-group. Examples of the SS and TT ordinals are shown in figure 1, below. It is notable that there is no die sharing between the SS and TT sub-groups, but both consistently feature the characteristic young looking image of King George as the central obverse device. Further discussion of the 1773 varieties will be divided into these two major sub-groups.

1 W. T. Anton Jr. and B. Kesse, *The Forgotten Coins of the North American Colonies* (Iola, WI, 1990).

2 C. Schettino, B. Weston, J. Spilman, and G. Trudgen, *The Categorization of Counterfeit British & Irish 1/2d & 1/4d of George II & III—A Preliminary Progress Report on Family Groups & Subgroups* (The Colonial Newsletter Foundation, Inc., 2002).

3 R. Moore, "Lanky Letters: A Family of Counterfeit Halfpence," *The Colonial Newsletter* 142 (April 2010), pp. 53521–3535; R. Moore, "Swollen Jowls: A Family of Counterfeit Halfpence," *The Colonial Newsletter* 146 (August 2011), pp. 3762–3771.

4 Non-Regal Yahoo Group: nonregalresearch@yahoogroups.com.

5 Schettino *et al.* (2002), p. 3.

### "Short Stubby" Ordinals

Seven obverse and seven reverse dies were used to produce the known SS varieties (Figs. 2–3, below). Eleven different die combinations have been identified to date. These are enumerated in Chart 1.

**Chart 1: "Short Stubby" (SS) Ordinal 1773 Boyish Georges**

Variety	Sample Size	Die Axis	Average Weight	Weight Range	Average Diameter	Diameter Range
SS 1-C	8 out of 10	All coin turn	121.8 gr.	108.5–128.9 gr.	28.1 mm	27.6–28.4 mm
SS 2-G	1 out of 2	All coin turn	115.1 gr.		28.4 mm	
SS 3-C	12 out of 13	All coin turn	120.2 gr.	110–125.9 gr.	28.4 mm	28–28.8 mm
SS 4-G	5 out of 5	All coin turn	122.6 gr.	116.2–133 gr.	28 mm	27.6–28.3 mm
SS 5-F	4 out of 4	All coin turn	123.5 gr.	120.4–131.4 gr.	27.3 mm	25.4–28.3 mm
SS 6-D	3 out of 3	All coin turn	126.4 gr.	123–131.7 gr.	28.1 mm	27.9–28.2 mm
SS 7-A	3 out of 3	All coin turn	120.9 gr.	115.5–125.1 gr.	27.9 mm	27.5–28.2 mm
SS 7-B	1 out of 1	Coin turn	121.3 gr.		27.6 mm	
SS 7-D	5 out of 6	All coin turn	111.5 gr.	103.2–125.8 gr.	28 mm	27.4–28.3 mm
SS 7-E	2 out of 2	All coin turn	127.7 gr.	125.3–130.1 gr.	27.7 mm	27.5–28 mm
SS 7-G	1 out of 1	Coin turn	124.5 gr.		28 mm	
<b>TOTAL</b>	<b>45 out of 50</b>	<b>All coin turn</b>	<b>120.9 gr.</b>	<b>103.2–131.7 gr.</b>	<b>28 mm</b>	<b>25.4–28.8 mm</b>

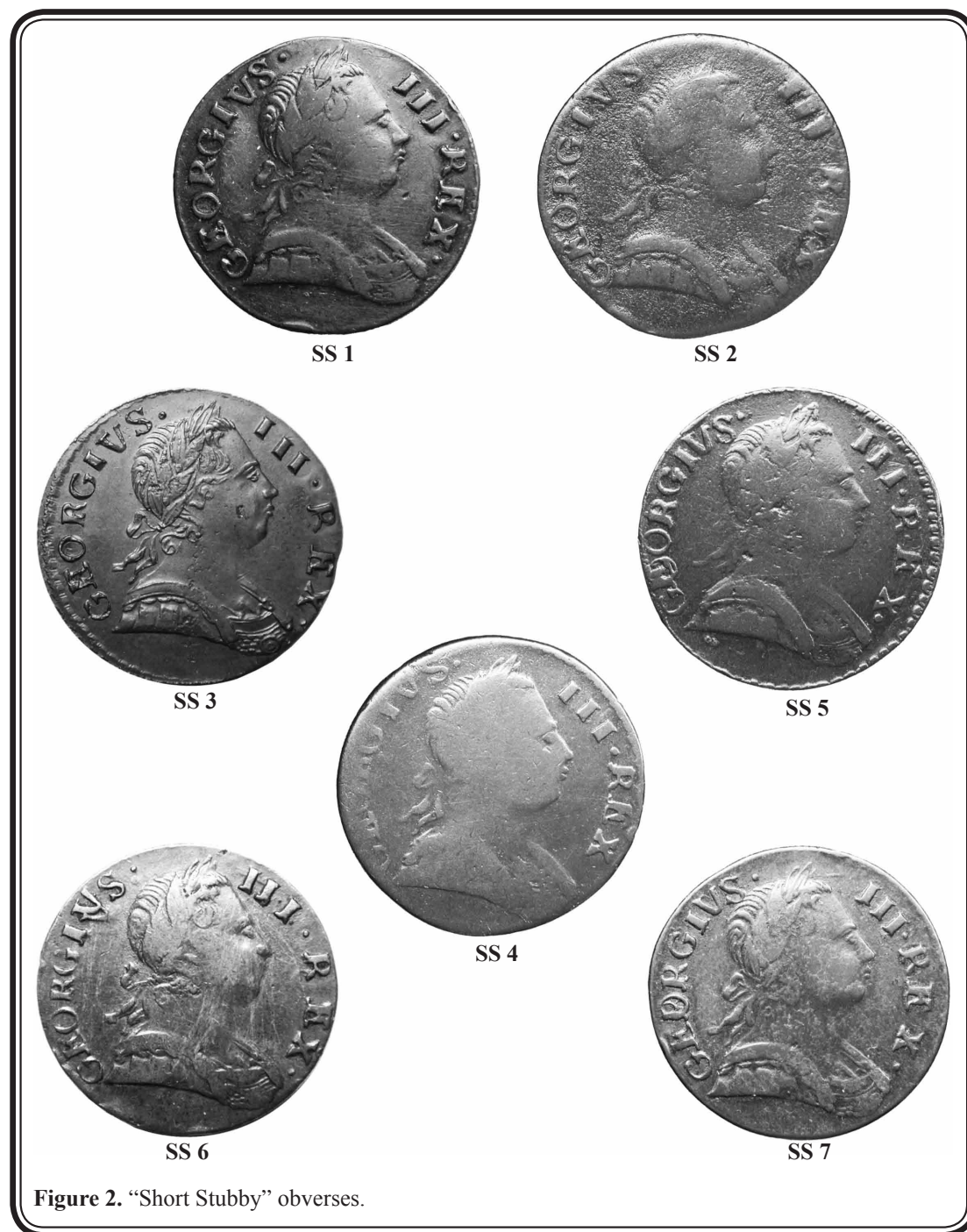
A cursory review of the central devices on both the obverse (King George) and reverse (Britannia) on each coin show remarkable similarity. However, the key feature that holds these coins together as a sub-group is the appearance of Roman numeral III, which is made up of short squat units. In addition, the letter I in the obverse and reverse legends has the same short squat shape. The letter E, featuring a large central crossbar is also consistent on all the obverse legends (Fig. 2, below). The die maker evidently used the same punches for making both the obverse and reverse central devices, as well as the same set of letter punches for all of these dies. The single exception is the letter R, which for most of the SS varieties is a wide squat letter, most likely made from a letter P punch with the addition of a tail cut into the die by hand. The squat R also appears in the reverse legends. However, on SS 3 and SS 6 the R in GEORGIVS has a smaller, slimmer appearance in comparison to the same letter in REX. In the reverse legend, the R is normally small and squat, but on SS D and SS F, the slimmer R appears. The importance of this changing R is explored in detail below in the discussion of the emission sequence.



**Figure 1.** "Short Stubby" (top) and "Tall Thin" (bottom) ordinals.

It is worth pointing out that the SS varieties feature multiple errors in the engraving of the legends (see figure 4, below). For instance, on the obverse die SS 5, the engraver evidently punched an O as the second letter of the legend. When he discovered this mistake, he punched it over with a letter E. At first, the V of the legend on obverse die SS 6 was punched





too low so the die engraver re-punched it in a more appropriate place. The letter R was mistakenly punched as the third letter of the legend on obverse die SS 7. When the mistake was recognized, it was corrected by punching a letter O over the erroneous R. Errors also occur on some of the reverse dies, such as SS A, on which the 3 in the date was re-punched, and SS C, on which the B in BRITANNIA was punched twice. All of this suggests a fairly high error rate in regard to the total number of dies made for the SS sub-group. The ramifications of the high error rate are further discussed below with respect to the emission sequence.



### "Tall Thin" Ordinals

By far the largest number of Boyish George varieties fall into the TT grouping. This involves some 40 obverse and 21 reverse dies (Figs. 5–8, below) combined to produce the 50 different varieties listed in Chart 2.

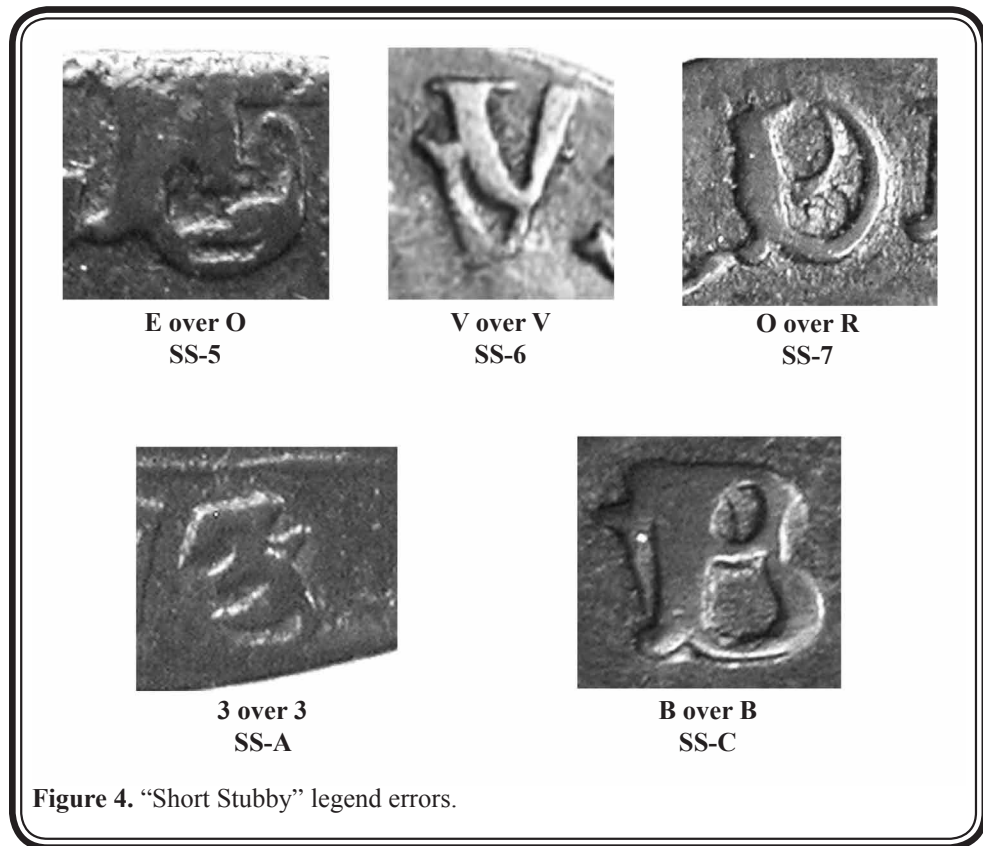


Figure 4. "Short Stubby" legend errors.

Chart 2: "Tall Thin" (TT) Ordinal 1773 "Boyish Georges"

Variety	Sample Size	Die Axis	Average Weight	Weight Range	Average Diameter	Diameter Range
TT1-U	7 out of 8	Coin turn	120.6 gr.	103.1–130.4 gr.	27.8 mm	27.4–28.1 mm
TT 2-S	2 out of 2	Coin turn	122.6 gr.	120.4–124.8 gr.	27.9 mm	27.9 mm
TT 3-P	6 out of 6	Coin turn	125.6 gr.	118–133.2 gr.	28.1 mm	27.5–28.4 mm
TT 4-E	4 out of 4	Coin turn	128.5 gr.	119–133.2 gr.	27.7 mm	27.3–28.2 mm
TT 5-J	6 out of 7	Coin turn	121.2 gr.	116–129.6 gr.	28 mm	27.5–28.7 mm
TT 6-E	4 out of 4	Coin turn	122.8 gr.	114–132.7 gr.	27.6 mm	27.0–28.1 mm
TT 7-G	4 out of 4	Coin turn	125.9 gr.	121.6–134 gr.	27.8 mm	27.6–27.9 mm
TT 8-B	6 out of 6	Coin turn	115.2 gr.	106–123.6 gr.	28.1 mm	27.5–28.6 mm
TT 9-T	2 out of 2	Coin turn	123.4 gr.	118.5–128.4 gr.	27 mm	26.8–27.3 mm
TT 10-H	8 out of 10	Coin turn	118.6 gr.	112.5–127.6 gr.	27.7 mm	27.3–28.2 mm
TT 11-P	8 out of 8	Coin turn	118.8 gr.	107.9–131.9 gr.	28.4 mm	28–28.9 mm
TT 12-B	3 out of 3	Coin turn	113.2 gr.	109.6–117.9 gr.	27.8 mm	27.7–27.8 mm
TT 12-L	1 out of 2	Coin turn	125.5 gr.		28.7 mm	
TT 13-K	1 out of 1	Coin turn	124.3 gr.		27.9 mm	
TT 13-R	4 out of 4	Coin turn	118.6 gr.	104.5–126.5 gr.	28 mm	27.7–28.2 mm
TT 14-K	2 out of 2	Coin turn	122 gr.	117.5–126.5 gr.	27.9 mm	27.9–28 mm
TT 14-S	1 out of 1	Coin turn	122.8 gr.		27.2 mm	

Chart 2 Continued: “Tall Thin” (TT) Ordinal 1773 “Boyish Georges”

Variety	Sample Size	Die Axis	Average Weight	Weight Range	Average Diameter	Diameter Range
TT 15-M	3 out of 3	Coin turn	127 gr.	115.2–133.9 gr.	27.7 mm	27.5–27.8 mm
TT 16-L	3 out of 3	Coin turn	118.1 gr.	106.9–125.5 gr.	28.1 mm	27.8–28.5 mm
TT 17-K	2 out of 4	Coin turn	114.5 gr.	112.5–116.6 gr.	28 mm	27.9–28.1 mm
TT 18-C	4 out of 4	Coin turn	117.3 gr.	107.3–128 gr.	27.9 mm	27.4–28.4 mm
TT 19-K	2 out of 2	Coin turn	120.9 gr.	120.8–121 gr.	27.8 mm	27.8–27.9 mm
TT 20-C	4 out of 4	Coin turn	120.9 gr.	116–125 gr.	28 mm	27.5–28.5 mm
TT 21-E	1 out of 1	Coin turn	130.1 gr.		27.9 mm	
TT 22-F	15 out of 16	Coin turn	123.8 gr.	107.6–135 gr.	28.1 mm	27.3–29.7 mm
TT 23-D	3 out of 3	Coin turn	126.5 gr.	120.4–132.6 gr.	28.2 mm	27.6–29.1 mm
TT 23-M	3 out of 3	Coin turn	120.7 gr.	116–126 gr.	27.2 mm	27.0–27.6 mm
TT 24-J	16 out of 17	Coin turn	120.1 gr.	105.4–132.4 gr.	28.4 mm	27.5–29.1 mm
TT 24-R	4 out of 4	Coin turn	121.8 gr.	99.5–133.5 gr.	28.3 mm	27.9–28.5 mm
TT 24-S	4 out of 4	Coin turn	122.7 gr.	116.2–127.5 gr.	27.8 mm	27.4–28.5 mm
TT 25-F	2 out of 2	Coin turn	109.6 gr.	106.4–112.9 gr.	28.1 mm	28–28.2 mm
TT 25-I	3 out of 3	Coin turn	131.7 gr.	115.9–146.1 gr.	28.2 mm	27.6–28.8 mm
TT 26-I	5 out of 5	Coin turn	122.7 gr.	110.9–130.1 gr.	28.8 mm	28.5–29 mm
TT 27-B	10 out of 11	Coin turn	120.1 gr.	103.2–134.3 gr.	28.1 mm	27.4–28.6 mm
TT 28-F	1 out of 2	Coin turn	133.9 gr.		28.2 mm	
TT 28-I	8 out of 9	Coin turn	122.6 gr.	109.4–137.5 gr.	28.5 mm	27.6–29.2 mm
TT 29-O	2 out of 3	Coin turn	112.4 gr.	96.8–128 gr.	27.5 mm	27.3–27.8 mm
TT 29-T	2 out of 3	Coin turn	123.8 gr.	121.6–126 gr.	27.6 mm	27.4–27.9 mm
TT 30-I	2 out of 3	Coin turn	127.2 g	125.6–128.8 gr.	28.3 mm	28–28.7 mm
TT 31-O	2 out of 2	Coin turn	112.3 gr.	96.5–128.2 gr.	28.0 mm	28–28.1 mm
TT 32-N	10 out of 15	Coin turn	125.2 gr.	115.8–133.7 gr.	28.6 mm	27.9–29.5 mm
TT 33-O	4 out of 4	Coin turn	124 gr.	113.3–138.4 gr.	27.8 mm	27.5–28.1 mm
TT 34-L	1 out of 1	Coin turn	129.8 gr.		28.3 mm	
TT 35-Q	9 out of 10	Coin turn	120.1 gr.	103.4–130.3 gr.	28.3 mm	27.7–28.6 mm
TT 36-S	4 out of 4	Coin turn	125 gr.	110.6–139.8 gr.	27.7 mm	27.5–27.8 mm
TT 37-A	6 out of 6	Coin turn	119.9 gr.	102–130.3 gr.	28.2 mm	27–29 mm
TT 37-N	4 out of 4	Coin turn	126.7 gr.	116.2–134.7 gr.	28.4 mm	27.9–29.1 mm
TT 38-A	4 out of 5	Coin turn	123.2 gr.	119–134 gr.	28.2 mm	27.8–28.6 mm
TT 39-A	1 out of 1	Coin turn	124.7 gr.		28.5 mm	
TT 40-P	3 out of 3	Coin turn	121.5 gr.	115.2–129.3 gr.	28.2 mm	28–28.5 mm
TOTAL	206 out of 228	Coin turn	121.7 gr.	96.5–146.1 gr.	28.1 mm	27.0–29.7 mm

The central devices used on both the obverse (King George) and reverse (Britannia) are remarkably similar between TT varieties and with the SS group. However, the diagnostic feature that holds this sub-group together is the appearance of the Roman numeral III, which is made up of tall and thin units. The same punch is used for the letter I in the reverse legends. The form of the letter E varies from the large E found in the SS group to one of equivalent size to the other letters in the TT legend. It is notable that when the large E-punch appears, so too does





TT 1



TT 2



TT 3



TT 4



TT 5



TT 6



TT 7



TT 8



TT 9



TT 10



TT 11



TT 12



TT 13



TT 14



TT 15



TT 16



TT 17



TT 18



TT 19



TT 20

Figure 5. 1773 "Tall Thin" Obverses 1.



TT 21



TT 22



TT 23



TT 24



TT 25



TT 26



TT 27



TT 28



TT 29



TT 30



TT 31



TT 32



TT 33



TT 34



TT 35



TT 36



TT 37



TT 38



TT 39



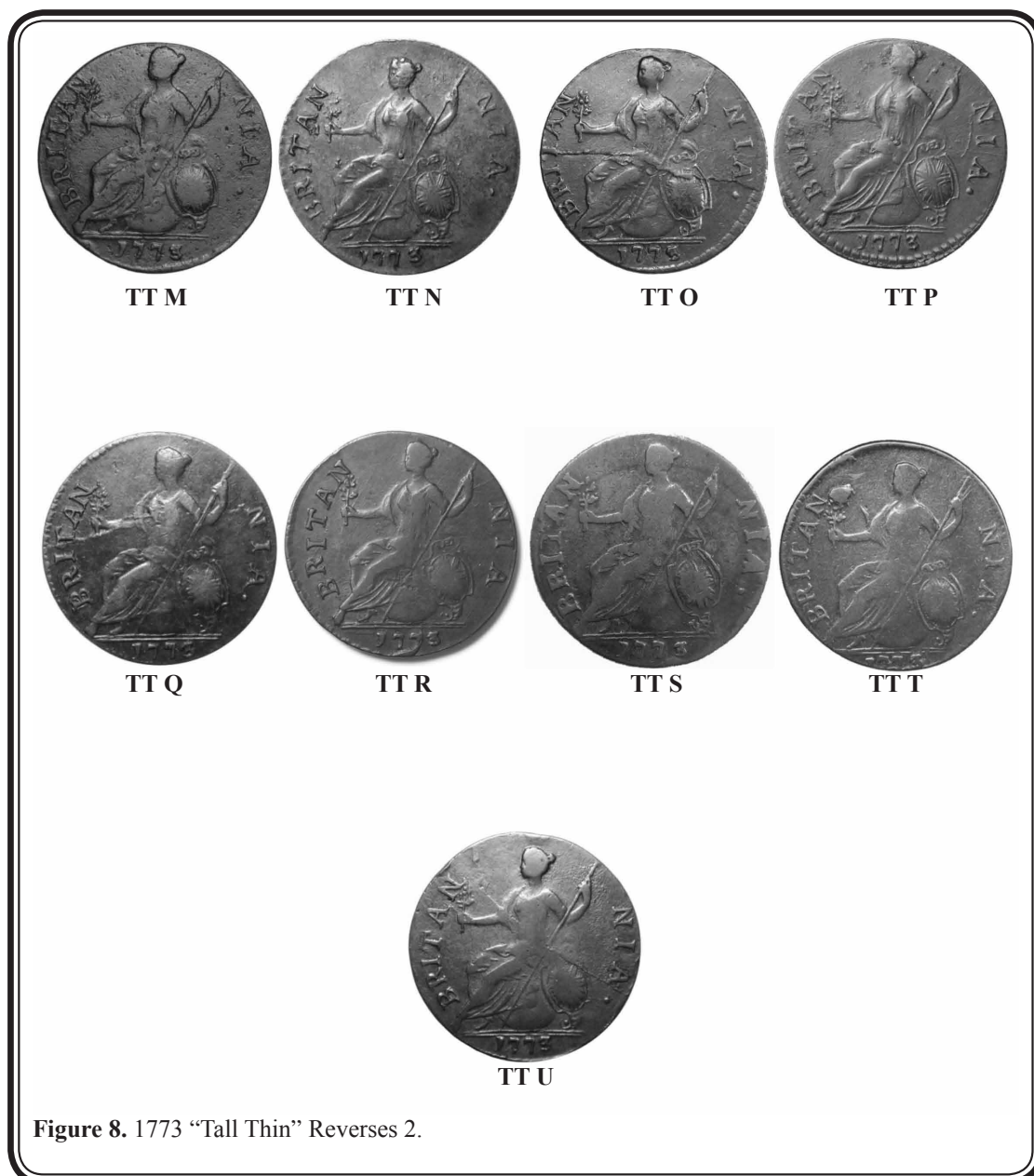
TT 40

Figure 6. 1773 "Tall Thin" Obverses 2.





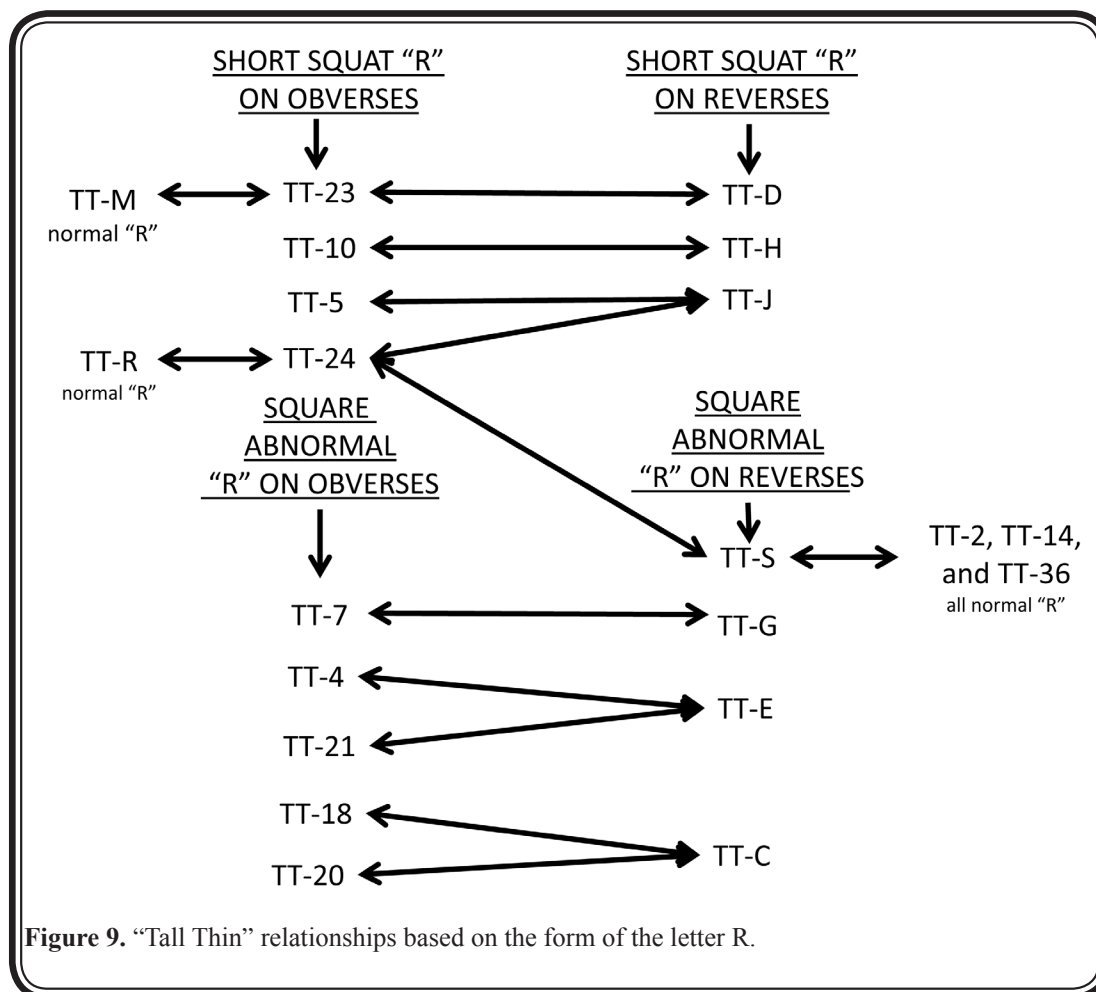
a wide squat R-punch (see TT 5, TT 10, TT 23, and TT 24). The wide squat R-punch was also used on reverse dies TT D, TT H, and TT J. An analysis of die pairing (Fig. 9, below) shows that the obverse dies with the wide squat letter R are all paired with reverses that also feature this distinctive letter-punch (see TT 5-J, TT 10-H, TT 23-D, and TT 24-J). As with most things counterfeit, the apparent rules are occasionally broken as indicated by the following die pairings: obverse TT 23 with wide squat R is paired with reverse TT M, which has a normal letter R in the legend and obverse TT 24 with wide squat R is paired with both reverse TT S, which features an abnormal square letter R, and TT R with a normal letter R. Despite these few anomalous varieties, the overwhelming number of die combinations involving an obverse legend with wide squat R also have reverse legends created using the same punch.



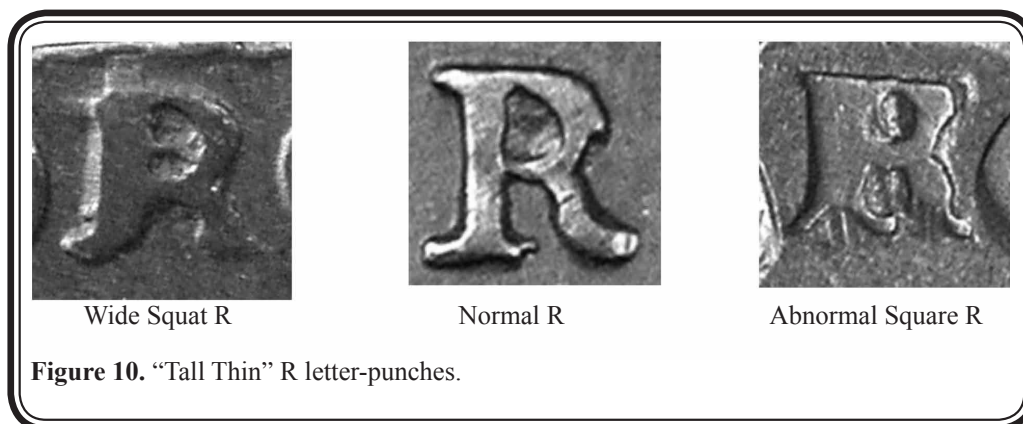
**Figure 8.** 1773 “Tall Thin” Reverse 2.

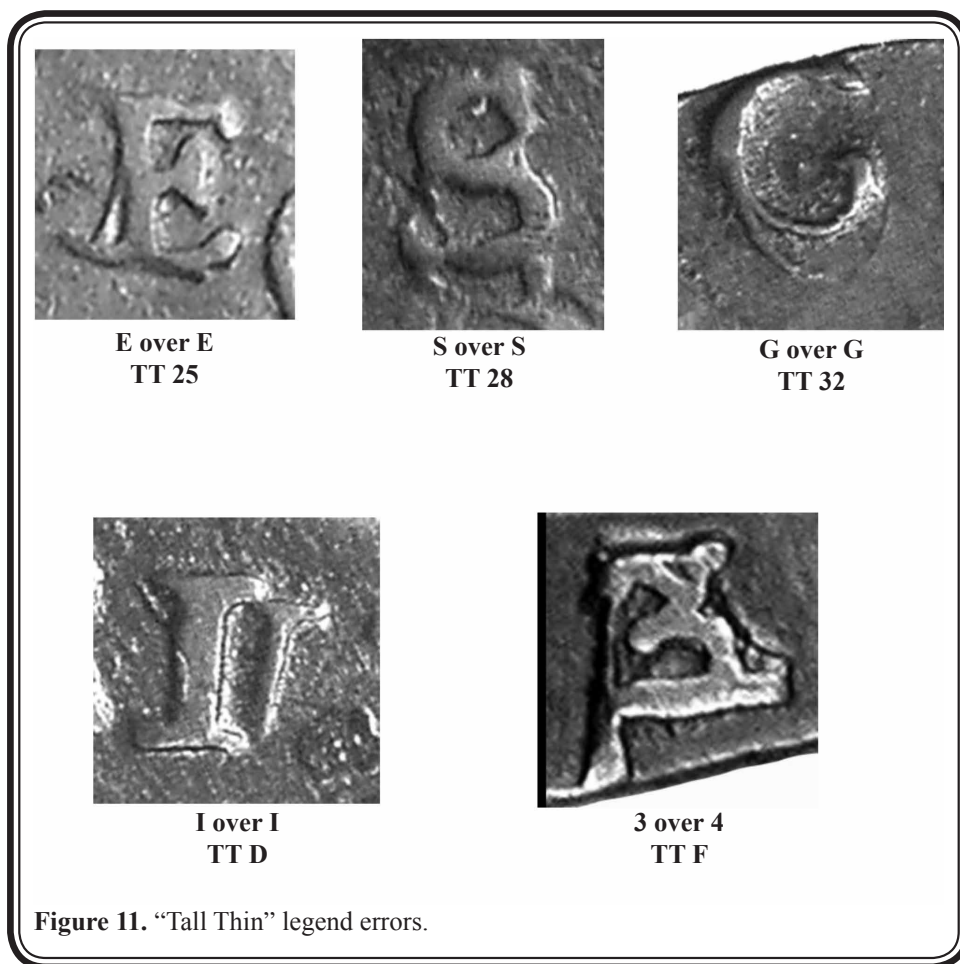
Most of the other TT obverses and reverses feature a relatively thin and normal looking letter R punch. However, a third die punch was used in making the letter R which is small, square and abnormally shaped (see figure 10, below, for the three types of R). This square abnormal letter R is evident on obverse dies TT 4, TT 7, TT 18, TT 20, and TT 21, as well as on reverse dies TT C, TT E, TT G, and TT S. An analysis of die pairing (Fig. 9, below) shows that the obverse dies with the square abnormal letter R are normally paired with reverses that also feature this letter-punch (see TT 4-E, TT 7-G, TT 18-C, TT 20-C, and TT 21-E). There are a few exceptions, such as reverse TT S paired with obverses TT 2, TT 14, and TT 36, all of which have a normal letter R in the legends. Clearly, the vast majority of die combinations in which the abnormal square R-punch was used in the legends on one side, also feature the same punch on the other side.





The TT varieties involve far fewer punch errors in comparison to the SS group. In the legend of obverse TT 25, the letter E was re-punched, on obverse TT 28 the letter S was re-punched, and on obverse TT 32 it appears that the first G in GEORGIVS was re-punched. On reverse TT D the letter I was re-punched, on reverse TT F, the number 3 was re-punched over the number 4 in the date, and on reverse TT Q the letter B was re-punched. The number of legend errors is substantially less than in the SS "Boyish George" group when considering the far greater number of TT dies produced compared to the SS dies. On the other hand, the number of major





die breaks apparent on the TT varieties is significant. A review of the illustrated TT obverses shows large die breaks on TT 4 (on neck), TT 22 (in front of neck), TT 31 (in front of neck), TT 33 (across neck), and TT 36 (in front of nose). The reverse dies did not fare much better. Massive breaks are visible on TT D, TT K, TT O, TT Q, and TT U. It is evident that in spite of the serious damage to some of the dies, minting was continued, since a number of coins exist showing the large die breaks for each of these varieties.

### 1774 "Boyish Georges"

Unlike the 1773-dated members of the "Boyish George" Family, there are no obvious differences among the 1774 varieties to allow further subdivision. There are also far fewer varieties. Six obverse and four reverse dies (Figs. 12–13, below) were combined to create seven known die varieties. These are enumerated in Chart 3, below.

Chart 3: 1774 "Boyish Georges"

Variety	Sample Size	Die Axis	Average Weight	Weight Range	Average Diameter	Diameter Range
74 1-A	9 out of 10	coin turn	123 gr.	114.5–130.4 gr.	28.3 mm	28–28.7 mm
74 2-A	10 out of 11	coin turn	121.3 gr.	116–129.6 gr.	28.4 mm	28–29 mm
74 3-D	16 out of 18	coin turn	123.7 gr.	114–133.5 gr.	28.3 mm	27.5–29.4 mm
74 4-A	1 out of 1	coin turn	126 gr.		29 mm	
74 4-C	26 out of 29	coin turn	120.1 gr.	92.6–133.6 gr.	28.5 mm	27.3–29.9 mm
74 5-B	2 out of 2	coin turn	124.8 gr.	121.5–128.2 gr.	28.6 mm	28.6–28.7 mm
74 6-A	1 out of 1	coin turn	116 gr.		29 mm	27.6–27.9 mm
TOTAL	65 out of 72	coin turn	121.8 gr.	92.6–133.6 gr.	28.4 mm	27.3–29.9 mm

Although the same minters seem to have been involved in producing both the 1773- and the 1774-dated "Boyish Georges," it is notable that there is no evidence of obverse die sharing between the two date groups. One might have expected a 1773 obverse die to have been picked up for use with a 1774-dated reverse die when one of the 1774 obverse dies failed, but no certain example of such a pairing has yet been found. The very low grade obverse 74 6 may perhaps be the same as TT 37, but a definite determination will have to wait until a better specimen of obverse 74 6 becomes available for comparison. Once again, the central devices of the 1774 "Boyish Georges" all correspond with those found in both sub-groups of the 1773 varieties. The letter R-punch used to make all the obverses and reverses are of the "normal" type, except for reverse 74 C. This reverse features an abnormal letter R, but of a different form than the abnormal square Rs of the TT group. All of the ordinals are of the "Tall Thin" type. In general, the workmanship of the 1774 coinage seems to have improved significantly over that of the 1773 coinage. There are no apparent die corrections or errors in the legends of any of the 1774 obverses or reverses.

### Attribution

Generally, an attribution guide can be helpful by leading the collector from one aspect of the coin to another in a sequential manner so that groups of coins can be eliminated from consideration at each decision point. This method is laudable when most of the coins are of high quality, but it quickly runs into difficulty if the coin under consideration is of low grade or missing essential diagnostic elements. Many of the "Boyish George" varieties saw active circulation and therefore often lack the clear diagnostic features needed for a methodical attribution guide to function properly. Because of this, a rigid guide will not be offered but rather the general characteristics that need to be evaluated in any specific sequence is provided, in order to come up with an attribution. Even then some coins will not be attributable.

### Obverses

Due to the large number of Boyish George varieties, identification can prove challenging. Paying close attention to small variations in the positioning of the legend elements—particularly the punctuation and spacing—is essential because the central devices are virtually the same for all of the coins. As an aid for more rapid identification of the obverses, all obverse die varieties were arranged according to the Global Attribution System (GAS) devised by Edward Foster and Clement Schettino. In GAS, the die varieties are ordered based on the relationship of King George's nose to the legend. The higher the nose is, the lower the number given to the variety. As the nose position falls, the number given to the obverse variety increases. For instance, in



**Figure 12.** 1774 "Boyish George" obverses.

figure 2 of the 1773 "Short Stubby" ordinal varieties, the first obverse illustrated (SS 1) has King George's nose pointing at the last unit of the ordinal in the legend. As the varieties progress on the plate, the nose's position goes from being below the last unit but above the stop (SS 2), to on the stop (SS 3, SS 4, and SS 5), to below the stop but above the letter R (SS 6), and at last to pointing directly at the letter R (SS 7). Similar, general principles were followed in arranging the TT and 1774 obverse varieties. However, many TT varieties have the nose pointing between the last unit of the ordinal and the letter R, thereby making it necessary to take additional factors into consideration before arriving at a firm attribution.





**Figure 13.** 1774 “Boyish George” reverses.

- 1) Type of ordinal—The first thing to evaluate is whether the coin has "Short Stubby" or "Tall Thin" ordinals. SS ordinals provide a limited number of possibilities.
- 2) Observe the form of R—There are three types of R and identifying the form of this letter helps to narrow the determination of the variety.
- 3) Position of King George's nose to legend—This feature permits the attributor to eliminate groups of varieties based on the GAS arrangement.
- 4) Position of the ordinal to King George's forehead—On some varieties the first unit of the ordinal is quite close to the forehead and on others quite distant. In addition, the arrangement of the units of the ordinal in relation to one another, as well as to the forehead, can be used to rule out many varieties from further consideration.
- 5) Position of stop between last unit of the ordinal and the R in REX—On many of the varieties, the position of the stop can be very helpful in eliminating die varieties from consideration.
- 6) Position of the last unit of the ordinal in relation to the R in REX—Similar to the position of the stop, the spacing between the last ordinal unit and the R in REX serves to eliminate many coins from consideration. A quick scan of this spacing and the angle of the R in relation to the ordinal unit can be critical for narrowing down the attribution.
- 7) Position of the stop between the X in REX and the body armor—As with the punctuation marks already mentioned, the position of the stop following the X can be very helpful..

- 8) Spacing between the X in REX and the armor—This spacing can vary greatly and is one more indicator that can be used to narrow down the possible varieties.
- 9) Location of the first stop to both the S in GEORGIVS and the top of King George's hair—Many possible varieties can be eliminated quickly using this diagnostic feature.
- 10) Location of the first G in GEORGIVS in relation to the armor—A gross determination of whether the G is very close or distant from the armor may be a key factor in determining the variety once the field of possibilities is narrowed.
- 11) Position of the ribbons in relation to the legend—The two ribbons vary in their positions to the legends. Although the differences are subtle, they can be significant enough to help in attributing a specific variety.
- 12) Shape of the hair bow—The hair bows must not always have been part of the central device matrix. Some of the bows are very distinctive and unique for some varieties which helps to rapidly narrow down the attribution.
- 13) Spacing between the letters of the legends—This is one of the most subtle features that can be evaluated, but also one of the most helpful when an attribution is in question or being verified. Particular useful is the location of the E in GEORGIVS relative to the O; the position of the tail of the R in relation to the second G; the position of the I in relation to the V; the spacing between the V and the S; and the relative positions of the letters R, E, and X can be very important for finalizing an attribution. However, the importance of each of these observations will vary depending on the variety. No easy attribution system can be developed utilizing these observations and their use must be individualized for each coin.
- 14) Errors in the legends—A rapid way to attribute a specific coin is to note a legend error which will identify the variety.
- 15) Die breaks—The presence of a die break can quickly identify a variety.

The reader will note that the central device depicting King George is not part of the attribution process. The only element of King George's portrait that seems not to have been a permanent part of the device punch is the bow behind the head. Michael Briggs and David Palmer suspected that the obverse central device was hubbed and enlisted the help of Gary Trudgen to perform overlay studies.<sup>6</sup> Mr. Trudgen found that there was an exact correspondence of the central device with the overlay of an obverse TT 37 with obverse SS 3.<sup>7</sup> Similarly, overlays of the reverse TT N with the reverse SS C showed that the reverse central devices were essentially the same. Mr. Trudgen pointed out that, "the central design punches contained all the details, such as the sprig and ribbons." Therefore, it is necessary to resort to differences in the legend elements and their positions in order to make an accurate attribution.

## Reverses

As in the case of the obverse dies, the central device of the reverses (Britannia) was punched as a unit and cannot be effectively used to make an attribution. Rather, the relationships of legend elements to Britannia and to each other are crucial for making a proper attribution. No Global Attribution System (GAS) was used to arrange the reverses, but certain observations can be used effectively to determine the variety.

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<sup>6</sup> Michael Briggs and David Palmer, email communications to the Non-Regal Yahoo group, May 28, 2010 (Subject Line: Emailing BG Central Devices).

<sup>7</sup> Gary Trudgen, email communication to the Non-Regal Yahoo group, May 27, 2010 (Subject Line: Emailing BG Central Devices).

- 1) Type of ordinal—The first thing to evaluate is whether the coin has "Short Stubby" or "Tall Thin" ordinals. SS ordinals provide a limited number of possibilities.
- 2) Look at date—Distinguishing a 1773 or a 1774 date narrows the number of possibilities.
- 3) Observe the type of R—There are three types of R and identifying the form of this letter can help to narrow the determination of the variety.
- 4) Position of the sprig to the first N of BRITANNIA—In some cases, the tip of the sprig is distant from the N, while in others it overlaps this letter. In addition, the sprig can be high or low in relation to the first N.
- 5) Position of Britannia's right arm in relation to the legend—The right arm serves almost like a clock dial and depending on the variety can point at the letter T, the letter A, or in between the T and the A. This provides a gross indicator for eliminating a large number of potential varieties during the identification process.
- 6) Position of the letter B in relation to Britannia's leg—In those cases where the B is close to the leg further evaluation can be made as to whether the entire left side of the B is parallel or at an angle to the leg. When many design elements are absent on a worn coin, this relationship can be very helpful in determining the variety.
- 7) Location of the second letter N in relation to Britannia's left arm—There are striking differences in the spacing between the left arm and the second N, which can be very helpful in eliminating potential varieties from consideration.
- 8) Location of the stop and the second letter A to one another and to the shield—Another useful way to rapidly rule out attribution possibilities is to determine whether the stop is near or distant from the shield and its relationship to the final A of BRITANNIA. Similarly, the A can have quite varied positions in relation to the shield. It can almost touch the shield on some varieties, while on others it is very distant.
- 9) Relationship of the digits in the date to the exergual lines—Since each digit in the date was hand punched for each variety, there can be wide variations in spacing as well as in the relative positions of each digit to the exergual lines. This positioning is very helpful in determining the variety and for confirming a variety once an identification has been made.
- 10) Intersection of the spear with the exergual line—In some cases, the spear intersects the exergual line in front of the first digit of the date, but in others it intersects immediately over or after this digit.
- 11) Errors in the legends—Legend errors can quickly identify the variety.
- 12) Die breaks—The presence of a die break permits the fast and easy identification of the variety.

### Emission Sequence

It is notable that the obverses and reverses used to make the SS varieties were only used for SS varieties. Likewise, the obverses and reverses of the TT varieties are only found in the TT group with no die sharing between groups. The obverses and reverses of the 1774-dated pieces also seem to share no dies with the SS or TT groups, with the possible exception of 74 6/TT 37, mentioned above. This lack of die sharing is surprising since the other letter-punch and device-punch evidence seems to indicate that the die makers and minters were working at the same location and therefore some crossover of die usage between the three "Boyish George" sub-groups might be expected.

The distinctive R-punches used in the three sub-groups may be useful for a speculative reconstruction of the emission sequence. Virtually all of the SS varieties have a wide squat letter R in their legends. The exceptions are obverses SS 3 and SS 6, both of which combine a square abnormal first R with a second R using the wide squat R typical of the SS sub-group. Almost all SS reverses also have the typical wide squat R, except for SS D and SS F, which feature the square abnormal R. The TT sub-group uses three different R punches in the legends (Fig. 10, above): the wide squat R and the square abnormal R already known from the SS sub-group, and a "normal" R found in both the TT and 1774 sub-groups. All of the 1774 varieties have "normal" Rs in the legends.

Based on the occurrences of the different R letter in the three "Boyish George" groups, as well as the improvement in the lettering from crude to more accomplished, and the frequency of errors within each sub-group, it is possible to advance a theory on the probable emission sequence. The SS sub-group has the crudest letters in the legends, which includes the "Short Stubby" ordinals and wide squat Rs. An oversized letter E-punch with a large central crossbar also occurs in the SS sub-group. In addition, the SS die-sinker committed frequent errors. Therefore, it seems likely that the SS sub-group was probably minted first, before the die-sinker had developed his skills. Which specific SS varieties came first or second is hard to determine. However, a variety like SS 6-D, featuring somewhat less crude legends might have been the last of the SS group made. Perhaps supporting this view is the fact that SS 6 is only found paired with reverse SS D. If the supposition is accepted that the cruder lettering came first, then we can speculate that other varieties having at least one side with a square abnormal R, rather than the usual short squat R in the legend were made after those having the wide squat R in all letter positions, but before SS 6. These varieties would include SS 5-F, SS 7-D, and SS 7-F.

If the 1773 SS sub-group was produced first, then the 1773 TT sub-group should probably come next because of its use of the same wide squat R- and square abnormal R-punches known from the SS varieties. Problematic, however, is the apparent progression from wide squat R to abnormal square R already in the SS sub-group, since we would not expect to see the earlier short squat R of the SS coins on issues of the later TT sub-group. The best explanation for this anomaly is that the wide squat R-punch (most likely a P-punch with a small tail added to make an R) was still available after production of the SS sub-group had ended and was still brought into service periodically to make some of the TT dies. The TT dies with wide squat Rs in the obverse legends are TT 5, TT 10, TT 23 and TT 24, and the reverses TT D, TT H and TT J. The varieties with exclusive pairing of these obverses and reverses are varieties TT 5-J, TT 10-H, TT 23-D, and TT 24-J. Since the cruder wide squat R was used for all of these varieties on both the obverse and reverse, we can speculate that they were the first TT varieties produced. It is notable that the obverse TT 24 is also mated with TT S, which has a square abnormal R. This variety could be considered a crossover from the wide squat R TT varieties to the square abnormal R TT varieties. The TT obverse dies with the square abnormal R are TT 4, TT 7, TT 18, TT 20, and TT 21. The reverses are TT C, TT E, TT G, and TT S. Once again, the varieties with the square abnormal R, similar to the varieties with the wide squat R, primarily involve the same form of R on both obverse and reverse. This tendency resulted in the exclusively square abnormal R varieties TT 4-E, TT 7-G, TT 18-C, TT 20-C, and TT 21-G. Reverse TT S has the square abnormal R, but is paired with obverse TT 24, which features the short squat R. TT S is also paired with a number of obverses with a "normal" R, such as TT 2, TT 14, and TT 36. All other obverses and reverses feature the "normal" R punch. Therefore, if the short squat R group of the TT varieties came first in the minting process, the transitional coin following them with square abnormal Rs would be TT 24-S. Reverse TT S was also paired with three "normal" R obverses. The supposition in all this is that the "normal" R coins were the last TT varieties to be minted.



Since the 1774 sub-group has a later date than the 1773 SS and TT sub-groups, it may be supposed that they were minted after the 1773s. Generally such a supposition with counterfeit halfpence is dangerous since post-dating and pre-dating of coins by die-makers is well known. However, in the case of the "Boyish George" Family such a supposition is supported by the improvements in the lettering, the absence of punch errors, and the exclusive use of "normal" Rs in the legends. Based on the evidence, it seems most likely that the 1774 sub-group followed the production of the 1773s.

### Center Dots

When a die-sinker wanted to add legends to a die, he would often use a compass to create so-called scribe lines. One point of the compass was pressed into the center of the coin—often making an indentation in the die—while the other point was used to inscribe two circles of different diameters. These circles, or scribe lines, were then used as guides for the placement of the legends.<sup>8</sup> The center dot and occasionally the scribe lines from the dies were sometimes struck onto the finished coins be seen on the , especially on those that have survived in relatively uncirculated condition. The "Boyish George" Family is notable in that the center dot is evident on many of the higher grade specimens in all three major sub-groups. For instance, obverse SS 3 and SS 6 clearly show the center dot, although it is partially hidden in the hair curl under the ear at the jaw line. This feature also appears on reverses SS C and SS G like a belly button (see figures 2 and 3). The TT varieties show the dot on obverses TT 3, TT 20, TT 22, TT 24, TT 27, TT 29, TT 32, TT 33, TT 35, TT 37, and others, as well as on just about every higher grade TT reverse. Remnants of the scribe lines can be seen around the ordinals and REX on TT 22, TT 27, and TT 31. On the 1774 varieties, the center dot is clearly seen on all the higher grade obverses and on every reverse. As part of his overlay analysis of the central devices, Gary Trudgen noted that, "The most notable difference, ... is the center dots that were used to place the legends. Thus, as expected, the central dots were added after the central devices were impressed into the die face."<sup>9</sup> The sequence of the application of the central punches, followed by the placement of the center dot and scribe lines, and at last the punching of the letters and numbers of the legends seems to have been used for every "Boyish George" found in high enough grade to make a proper assessment.

### Metrology

Because of the occurrence of three distinctly different "Boyish George" Family sub-groups, metrological evaluation was done within each sub-group. Photographs of the 50 coins in the SS sub-group were evaluated. Specific weight, diameter, and axis measurements were obtained on 45 of these coins (see Chart 1, above) The average weight of coins in the SS sub-group was 120.9 grains with a range of 103.2–131.7 grains. The average diameter was 28 mm with a range of 25.4–28.8 mm. All had a "coin turn," obverse/reverse axis. None of the specific SS varieties stand out as being different in the metrological analysis though the average weight of SS 7-D was 111.5 grains which is significantly below any other SS variety where more than a single data point is available. The generally similar sizes and weights for all the other varieties support the view that a common planchet stock was used for all varieties.

For the TT group, the photographs of 228 coins in this sub-group were evaluated. Specific weight, diameter and axis measurements were obtained for 206 of these coins. (see Chart 2, above) The average weight of coins in the TT sub-group was 121.7 grains with a range of

<sup>8</sup> James Spilman, "Center Dots on the Reverses of New Jersey Coppers," *The Colonial Newsletter*, vol. 15, no. 2 (May 1976), pp. 538–554.

<sup>9</sup> Gary Trudgen, email communication to the Non-Regal Yahoo group, June 1, 2010 (Subject Line: Emailing BG Central Devices).

96.5–146.1 grains. This range is much wider than that of the SS group, but the average weight is essentially the same. The average diameter was 28.1 mm with a range of 27–29.7 mm. Again, the range is much greater than that of the SS sub-group but the average diameter is essentially the same. As with the SS sub-group, all TT specimens had a “coin turn,” axis. Coins with reverses TT B and TT O seem to be underweight compared to the rest of the group. For instance variety TT 8-B has an average weight of 115.2 grains based on the six coins so attributed and TT 12-B has an average weight of 113.2 grains based on the three known coins of this variety. Both of these varieties have weights which are well below the average for all TT issues. Similarly, the two measured specimens of TT 29-O have an average weight of 112.4 grains and the two measured examples of TT 31-O have an average weight of 112.4 grains. However, TT 33-O, the one other variety with an O reverse has a more normal average weight at 124 grains. The tie in between these relatively lower weight varieties is not apparent but the planchet stock may have changed for the minting of these specific varieties, which on further study with a large number of coins, may help in substantiating the emission sequence within the TT varieties.

Since the TT sub-group was further divided according to the use of different R-punches (Fig. 9, above), metrological analysis was performed for each of these smaller groupings. Data was available for 37 coins featuring the wide squat R-punch (varieties TT 5-J, TT 10-H, TT 23-D, TT 24-J, and the cross-over variety TT 24-S). The average weight of these coins was 121.8 grains and the average diameter was 28.1 mm. The square abnormal R group was comprised of TT 4-E, TT 6-E, TT 7-G, TT 18-C, TT 20-C, TT 21-E. Due to the presence of both the wide squat R and the square abnormal R, TT 24-S was also included. Data was available for 25 coins in this group. The average weight was 124 grains with an average diameter of 27.8 mm. Neither of these groups' weights or diameters are significantly different from each other or from the averages of the TT sub-group as a whole (average weight of 121.7 grains and average diameter of 28.1 mm).

Finally, the photographs of 72 coins in the 1774-dated sub-group were evaluated. Specific weight, diameter, and axis measurements were obtained for 65 of these coins. The average weight of the coins was 121.8 grains with a range of 92.6–133.6 grains. This range is much wider than that of the SS group, but similar to that of the TT group. The average diameter was 28.4 mm with a range of 27.3–29.9 mm. All of the coins had a “coin turn,” obverse/reverse axis. None of the varieties stand out from each other or from the other “Boyish George” sub-groups with respect to their metrology.

## Conclusion

The “Boyish George” Family of counterfeit halfpence is unusual in that the central devices on both the obverses and reverses remain the same despite remarkable changes in the legend lettering over the period of production. The name Boyish George derives from the consistently youthful appearance of King George III. There is a consistency in the treatment of Britannia on all of the reverses. The only dates used on the “Boyish George” counterfeit series are 1773 and 1774. In addition the 1773 varieties can be sub-divided further by the presence of either “Short Stubby” (SS) ordinals and the letter I or “Tall Thin” (TT) ordinals and letter I in the legends. It is remarkable that there does not seem to have been any die sharing between the SS, TT, or 1774 sub-groups. It is also notable that there is no evidence of style muling of “Boyish George” dies with dies from other counterfeit halfpence Families. The cruder 1773 SS varieties seem to have been produced first, followed by the 1773 TT varieties, and then the 1774 varieties last.

The “Boyish George” Family is quite large, involving some 68 known die combinations at this time. Although three sub-groups have been identified, the metrological data suggests general

homogeneity of planchet size and minting process for all three groups. Due to the relatively frequent appearance of this Family in coin auctions, its members are very collectible by die variety. Based on the number of coins analyzed, it would seem the SS group is the rarest of the three, followed by the 1774-dated issues. The TT group is the most common. However, within each sub-group there are presently unique varieties. There are doubtlessly other die varieties and die combinations of the "Boyish George" Family yet to be discovered. The author would appreciate being contacted with images of these new finds as they become available at: rogermoore435@yahoo.com

### Acknowledgements

Sharing of images and information by members of the internet based Yahoo Colonial-Coin and Non-Regal Research groups has made this paper possible. Special contributors of information and images include David Palmer, Jeff Rock, Bob Bowser, Dan Burleson, Ed Foster, John Louis, Michael Briggs, Byron Weston, Bruce Kesse, Steve Frank, Clem Schettino, Marc Mayhugh, Morris Hankins, Vicken Yepegian, Gary Trudgen, Mark Varney, Rickie Rose, and Mike Ringo (from previous active participation prior to his unfortunate and untimely death).

### Image Credits

Figure 2 (SS Obverses)	Moore—SS 1, SS 2, SS 4, SS 5, SS7 Palmer—SS 3, SS 6
Figure 3 (SS Reverses)	Moore—SS A, SS F, SS G Palmer—SS B, SS C, SS D Rock—SS E
Figures 5–6 (TT Obverses)	Moore—TT 2, TT 7, TT 8, TT 10, TT 11, TT 12, TT 14, TT 16, TT 18, TT 22, TT 23, TT 24, TT 28, TT 29, TT 30, TT 31, TT 32, TT 38 Palmer—TT 1, TT 4, TT 9, TT 13, TT 19, TT 20, TT 21, TT 26, TT 33, TT 34, TT 35, TT 37, TT 39, TT 40 Rock—TT3, TT 25, TT 36 Rose—TT 15 Varney—TT 6 Weston—TT 17, TT 27 Yepegian—TT 5
Figures 7–8 (TT Reverses)	Moore—TT A, TT D, TT F, TT G, TT H, TT I, TT J, TT L, TT O, TT P, TT R, TT T Palmer—TT C, TT E, TT K, TT N, TT Q, TT U Rock—TT S Rose—TT M Weston—TT B
Figure 12 (74 Obverses)	Bowser—74 6 Moore—74 1, 74 5 Palmer—74 3, 74 4 Weston—74 2
Figure 13 (74 Reverses)	Moore—774 B Palmer—774 A, 74 C, 74 D

## FUGIO COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

### Plate I (Newman 1-B to 8-B)

by  
Oliver D. Hoover; Burlington, Ontario<sup>1</sup>

#### Introduction

On April 21, 1787, the Continental Congress established a contract for producing a national copper coin in an attempt to combat the flood of lightweight counterfeit coppers that were damaging the economy. In the same year, on July 6, it was resolved that the new coin should weigh 157.5 grains and feature designs created by Benjamin Franklin for the Continental Currency dollar and fractional paper money in 1776. The obverse depicts a sundial with the mottoes, FUGIO ("I [viz. Time] Fly") and MIND YOUR BUSINESS, while thirteen linked rings, symbolizing the thirteen United States and the legend UNITED STATES, WE ARE ONE appear on the reverse.

Thanks to a large bribe to the head of the U.S. Treasury Board, the contract was awarded to James Jarvis, who was also involved with the production of Connecticut coppers. Jarvis had the dies cut by the Connecticut die maker, Abel Buell, but then found that he could only obtain locally thirty of the three hundred tons of copper he was required to convert into coin. He attempted to find the needed copper in England, while leaving his father-in-law, Samuel Broome, in charge of the minting operation. Broome used about four tons of the metal to produce some 400,000 FUGIO coppers, but used the remainder to produce lighter and more profitable Connecticut coppers. When the Congress discovered what had happened, it voided the contract on September 16, 1788, and subsequently resolved to seek restitution. Jarvis wisely decided to remain in Europe. His father-in-law soon joined him there after selling the mint equipment to the New York coiner and counterfeiter, Thomas Machin. Abel Buell also seems to have fled the United States after passing his tools on to his son, Benjamin.

The ANS collection of FUGIO coppers presently consists of some 59 specimens (not including restrikes and electrotypes). Fourteen of these were donated to the Society by the Bank of New York, in 1949. These coins come from the so-called Bank of New York hoard, consisting of a keg of FUGIO coppers obtained by the bank in 1788, but which was forgotten until 1856 and then again until 1926. In 1948, members of the ANS were permitted to study the remaining 1,641 pieces. Another 10 specimens were donated by Edward R. Bantley, who is perhaps best known for his superlative collection of Connecticut coppers. The remaining part of the ANS FUGIO collection evolved organically over time.

This first plate in a series to fully publish the FUGIO coppers in the ANS cabinet includes two pieces from the Bantley gift (Nos. 2 and 7). Coin no. 1 was donated by the estate of the renowned New York engraver and art connoisseur, Samuel Putnam Avery (1822–1904). The Pittsburgh philanthropist and trustee of the Carnegie Institute, George H. Clapp (1859–1949), donated coin no. 6. Nos. 3 and 10, were given to the cabinet by the New York Historical Society and Mrs. W. B. Valentine, respectively. Coin no. 4 was purchased along with the rest of the Nelson P. Pehrson collection in 1916. Pehrson had been an ANS assistant curator in 1907 and served as Custodian of the Society's Audubon Terrace location from 1908 to 1910. A further piece (No. 5) was purchased from Yale University in 1962. The two remaining pieces (Nos. 8–10) lack provenance information.

<sup>1</sup> The commentary and catalog have benefited from discussion with Louis Jordan, Roger Moore, Philip Mossman, and Jeff Rock.



Several coins on the plate exhibit interesting production errors. Two have clipped planchets (Nos. 2 and 5) and a third (No. 9) exhibits a spectacular and somewhat perplexing flip-over double struck error. Post-production oddities include the graffiti on no. 1 that seems to cancel out the linked rings and WE ARE ONE (a political statement) and the hole in coin no. 4 that makes it suitable for wearing as a pendant.

In the variety sequence Newman 1-B to 8-B, the ANS currently lacks examples of 1-Z, 1-CC, 2-C, 5-F, and 5-HH.

### Catalog

*Obv.* Main and exergual legends as indicated. Sun shining on sundial.

*Rev.* UNITED \* STATES \* on raised ring. Within, WE ARE ONE. Thirteen linked rings inscribed with the names of the original United States.

All reverse die axes are 6 o'clock.

#### Newman 1-B

1. 28mm, 145.8 grains. FUGIO. / 1787+. MIND\_YOUR\_BUSINESS. ANS 1912.104.1.

#### Newman 1-L

2. 28mm, 151.6 grains. FUGIO. / 1787+. MIND\_YOUR\_BUSINESS. Clipped planchet. ANS 1963.103.1.

#### Newman 3-D

3. 28mm, 154.3 grains. \*FUGIO.\* / \*1787\*. MIND YOUR BUSINESS. Club rays. ANS 1931.58.531.

#### Newman 4-E

4. 28mm, 139.6 grains. \*FUGIO.\* / \*1787\*. MIND YOUR BUSINESS♦. Club rays. Holed. ANS 1916.192.370.
5. 28mm, 152.3 grains. \*FUGIO.\* / \*1787\*. MIND YOUR BUSINESS♦. Club rays. Clipped planchet. ANS 1962.32.1.

#### Newman 6-W

6. 28mm, 146.6 grains. \*FUGIO.\* / \*1787\*. MIND♦YOUR♦BUSINESS♦. ANS 1941.131.1003.
7. 28mm, 139.7 grains. \*FUGIO.\* / \*1787\*. MIND♦YOUR♦BUSINESS♦. ANS 1963.103.2.

#### Newman 7-T

8. 28mm, 181.9 grains. \*FUGIO.\* / \*1787\*. MIND♦YOUR♦BUSINESS♦. ANS 0000.999.28527.
9. 28mm, 147.9 grains. \*FUGIO.\* / \*1787\*. MIND♦YOUR♦BUSINESS♦. Flip-over double strike. ANS 0000.999.28528.

#### Newman 8-B

10. 28mm, 169.2 grains. \*FUGIO.\* / \*1787\*. MIND♦YOUR♦BUSINESS. ANS 1920.102.49.

# FUGIO COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

## Plate I (Newman 1-B to 8-B)



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## CONNECTICUT COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

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**Plate VI: 1785  
(Miller 6.3-G1 to 6.3-G.2)  
by  
Oliver D. Hoover; Burlington, Ontario<sup>1</sup>**

### Introduction

The Confederation period copper coinage of the state of Connecticut was legally struck in New Haven by the Company for Coining Coppers from November 12, 1785, to June 1, 1787. From June 1, 1787, to the Fall of 1788, Connecticut coppers continued to be struck by James Jarvis and Company. The types essentially consisted of modified versions of the royal bust obverse and Britannia reverse familiar from contemporary English halfpence. The Latin regal legends were replaced by new ones that identified the coppers as being issued by the authority of Connecticut (AUCTORI CONNEC) and advertised American independence and liberty (INDE ET LIB). This coinage was popular, spawning imitative issues struck for Vermont and numerous illegal counterfeits. The problem of counterfeiting combined with apparent mint irregularities led to a state inquest in January of 1789. On June 20, 1789, the right to produce state coppers for Connecticut was officially terminated by the federal government.

The collection of Connecticut coppers maintained by the American Numismatic Society may be one of the most complete in existence and contains the vast majority of the die varieties recorded in Henry C. Miller's *The State Coinage of Connecticut* (New York, 1920). The Society's Connecticut holdings are so extensive due to two major gifts in the early twentieth and twenty-first centuries. In 1931, the Frederick Canfield collection of Connecticut coppers (285 pieces) was loaned and subsequently donated to the ANS by the New Jersey Historical Society. In 2005, the American Numismatic Society acquired the Connecticut collection of Edward R. Barnsley (1131 pieces) thanks to the generosity of James C. Spilman and the Colonial Newsletter Foundation.

This sixth plate in a series to fully publish the Connecticut coppers in the ANS cabinet includes two pieces from the Canfield collection (Nos. 51 and 60) and seven from the Barnsley/CNLF gift (Nos. 52–58). The remaining coin (No. 59) lacks all provenance information. The Canfield coins both have Miller die varieties (PDVs) painted on their obverses. The unprovenanced piece also has a Miller PDV, but it has clearly been painted by a different hand than that responsible for the Canfield PDVs.

Coin no. 56 is notable for the large LALDEN counterstamp (Brunk A-176) that has been applied to the obverse. The same counterstamp also appears on Mexican 2-reales dated 1799 and on U.S. large cents dated 1802, 1803, and 1826. It is unclear what relation, if any, this Alden may have had to the merchants Alden and Frink of Cohoes, NY, who produced scrip and tokens in the early 1860s.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Randy Clark, Louis Jordan, David Palmer, and Philip Mossman.

**Catalog**

*Obv.* AUCTORI: CONNEC: / INDE: \* \* ETLIB:. Laureate and cuirassed bust right, imitating regal halfpence of George III.

*Rev.* Legend as indicated. Liberty/Columbia/Connecticut seated left on globe, holding olive branch and pole topped by liberty cap; grounded shield with state arms (three grape vines) beside. In exergue, 1785.

All reverse die axes are 6 o'clock.

**Miller 6.3-G.1**

- 51. 29mm, 136.6 grains. Painted die variety on obverse (6<sup>3</sup> G<sup>1</sup> in left field and M on right). ANS 1931.58.426
- 52. 29mm, 149.6 grains. ANS 2005.37.23.
- 53. 29mm, 144.2 grains. ANS 2005.37.86.
- 54. 28mm, 134.2 grains. ANS 2005.37.87.
- 55. 29mm, 137.8 grains. ANS 2005.37.88.
- 56. 29mm, 144.9 grains. L ALDEN counterstamp on obverse. ANS 2005.37.89.
- 57. 29mm, 146.6 grains. ANS 2005.37.400.
- 58. 29mm, 138.1 grains. ANS 2005.37.401.
- 59. 29mm, 133.3 grains. Painted die variety (6<sup>3</sup> G<sup>1</sup>) in left field on obverse. ANS 0000.999.19824.

**Miller 6.3-G.2**

- 60. 28mm, 131.9 grains. Painted die variety on obverse (6<sup>3</sup> G<sup>2</sup> in left field and M in right). ANS 1931.58.427.



CONNECTICUT COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY

Plate VI: 1785  
(Miller 6.3-G1 to 6.3-G.2)



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## NEW JERSEY COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

### Plate VI: 1787 (Maris 27-j to 29-L)

by

Oliver D. Hoover; Burlington, Ontario<sup>1</sup>

#### Introduction

The partnership of Walter Mould, Thomas Goadsby, and Albion Cox received a two-year contract to produce three million copper coins for the state of New Jersey on June 1, 1786. Their coins carried the obverse type of a horse head and plow derived from the state seal and an American shield on the reverse. The legends give the Latin name of the state (NOVA CAESAREA) and present the national motto of the United States (E PLURIBUS UNUM) for the first time on any coin. By the Fall of 1786 the partners had fallen into disagreement and divided the coinage quota between a mint operated by Goadsby and Cox at Rahway, near Elizabethtown (now Elizabeth), NJ, and another operated by Mould near Morristown, NJ. Further problems developed in 1788. Mould ceased his involvement with the coinage at this time and Cox faced litigation by his creditors and by Goadsby, which resulted in the seizure of the mint equipment. By the middle of the year, the remainder of the coining contract and the Rahway mint equipment had been obtained by Matthias Ogden, the primary mover behind the New Jersey coinage legislation. Despite having access only to dies dated 1786 and 1787, Ogden continued to strike New Jersey coppers at his barn in Elizabethtown until as late as 1790.

The American Numismatic Society's holdings of New Jersey coppers are extensive, thanks to the New Jersey Historical Society's donation of duplicates from the Frederick Canfield collection (24 pieces) in 1931 and the purchase of a large part of the Harry Prescott Clark Beach collection (829 pieces) from Henry Grünthal in 1945. Grünthal, who had studied numismatics in Germany, later went on to become Assistant to the Chief Curator and Curator of European and Modern Coins at the ANS from 1953 to 1973. Most of the die varieties identified by Edward Maris in *A Historic Sketch of the Coins of New Jersey* (Philadelphia, 1881) may be found in the ANS collection.

On this sixth plate in a series to fully publish the New Jersey coppers belonging to the American Numismatic Society, six coins come from the 1945 Beach/Grünthal purchase (Nos. 51, 54, 56–57, and 59–60). Two further pieces (Nos. 52 and 55) were later bought from Henry Grünthal in 1974. Coin no. 53 belongs to the Canfield/New Jersey Historical Society donation. The remaining piece (No. 58) lacks a provenance entirely.

The ANS collection is especially fortunate to include two specimens of the rare Maris 27-j variety (Nos. 51–52). Coin no. 54 is notable for its painted Crosby die variety (PDV). The reverse of no. 56 is double struck.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Louis Jordan, Philip Mossman, Roger Siboni, and Raymond Williams.

**Catalog**

*Obv.* NOVA CÆSAREA, around. Head of horse right, above plow right; in exergue, 1787.

*Rev.* \*E\*PLURIBUS\*UNUM\*, around. American shield emblazoned with a field of argent, six pales gules, and a chief azure.

All reverse die axes are 12 o'clock.

**Maris 27-j**

51. 28mm, 146.4 grains. ANS 1945.42.676.

52. 28mm, 147.9 grains. ANS 1974.177.8.

**Maris 27-S**

53. 28mm, 137.0 grains. ANS 1931.58.514.

54. 28mm, 148.6 grains. Crosby painted die variety (1-B) in right field on obverse. ANS 1945.42.677.

55. 28mm, 155.5 grains. ANS 1974.177.9.

**Maris 28-L**

56. 28mm, 138.7 grains. ANS 1945.42.678.

57. 28mm, 129.9 grains. ANS 1945.42.679.

58. 28mm, 143.9 grains. ANS 0000.999.28477.

**Maris 28-S**

59. 28mm, 154.4. ANS 1945.42.680.

**Maris 29-L**

60. 28mm, 152.6. ANS 1945.42.681.

**NEW JERSEY COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY**

**Plate VI: 1787  
(Maris 27-j to 29-L)**



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**MASSACHUSETTS CENTS AND HALF CENTS  
IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY**

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**Plate VI:  
1787 and 1788 Half Cents (Ryder 5-A to 6-D and 1-A to 1-B)  
by  
Oliver D. Hoover; Burlington, Ontario<sup>1</sup>**

**Introduction**

Unlike the mint operations of Vermont, Connecticut, and New Jersey, that of the Commonwealth of Massachusetts was not licensed to private individuals, but was instead treated as a public project of the state. An Act of October 16, 1786 provided for the building of mint facilities and the production of copper coins under the direction of a Master Workman, a position granted to Capt. Joshua Wetherle of Boston in 1787. The dies of 1787 and early 1788 were executed by the Boston engraver, Joseph Callender. Those of later 1788 were cut by Jacob Perkins of Newburyport after the state decided that Callender's fee was too high. All of the coins are denominated as cents and half cents in accord with a federal resolution of July 6, 1785 that divided the Spanish milled silver dollar into 100 cents. On the obverse they depict a standing Indian derived from the state seal. A displayed eagle with an American shield appears on the reverse in emulation of the Great Seal of the United States, adopted in 1782. Unlike the legends on other contemporary state coinages, those on the Massachusetts coppers name the Commonwealth of Massachusetts in English rather than Latin. The coinage came to an end in mid-January of 1789, after the mint's stock of copper was depleted and it was discovered that each coin cost more than double its face value to produce.

The vast majority of the die varieties identified by Hillyer Ryder in "The Copper Coins of Massachusetts," in *The State Coinages of New England* (New York, 1920), pp. 69-76, can be found in the cabinet of the American Numismatic Society. The richness of the collection can be attributed in large part to the purchase of 37 Massachusetts cents and 13 half cents from Carl Würtzbach in 1943 for \$1000. Würtzbach had been the twelfth president of the American Numismatic Association (1917–1919) and wrote several articles on colonial coins and Hard Times tokens.

Out of the ten coins on this sixth plate in a series to publish the Massachusetts coppers in the ANS collection, all but two come from the Würtzbach purchase (Nos. 51–53, 55–57, and 59–60). In 1926, coin no. 3 was donated by Lieutenant Colonel Walter W. Crosby, a prominent Maine highway and railway engineer who had served with the 104th Engineers of the American Expeditionary Force during World War I. At the time of the gift, Crosby was the Superintendent at Grand Canyon National Park. Coin no. 58 is an important piece from the perspective of the collection of the ANS as a whole. It and a Massachusetts pine tree shilling were donated by David A. Balfour in 1858. Together, these "several valuable coins" represent the very first recorded gift to the Society's cabinet.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Louis Jordan, Philip Mossman, and Michael Packard.

**Catalog**

*Obv.* COMMON \* WEALTH, around. Indian standing left, holding bow in left hand and arrow in right.

*Rev.* MASSACHUSETTS, around. Eagle displayed, on breast, American shield emblazoned with a field of argent, six pales gules, and a chief azure; incuse HALF CENT on chief; olive branch in right talon and bundle of arrows in left; in exergue, date as indicated.

All reverse die axes are 12 o'clock.

**Ryder 5-A**

51. 24mm, 73.7 grains. 1787. ANS 1943.9.6.

52. 24mm, 71.7 grains. 1787. ANS 1943.9.7.

**Ryder 6-A**

53. 24mm, 76.0 grains. ANS 1943.9.8.

**Ryder 6-D**

54. 24mm, 90.5 grains. 1787. ANS 1926.12.1.

55. 24mm, 72.8 grains. 1787. ANS 1943.9.9.

**Ryder 1-A**

56. 24mm, 100.9 grains. 1788. ANS 1943.9.10.

57. 24mm, 71.6 grains. 1788. ANS 1943.9.11.

**Ryder 1-B**

58. 24mm, 76.8 grains. 1788. ANS 1858.11.2.

59. 24mm, 76.2 grains. 1788. ANS 1943.9.12.

60. 24mm, 83.9 grains. 1788. ANS 1943.9.13.

**MASSACHUSETTS CENTS AND HALF CENTS  
IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY**

**Plate VI: 1787 and 1788 Half Cents  
(Ryder 5-A to 6-D and 1-A to 1-B)**



51



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53



54



55



56



57



58



59



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